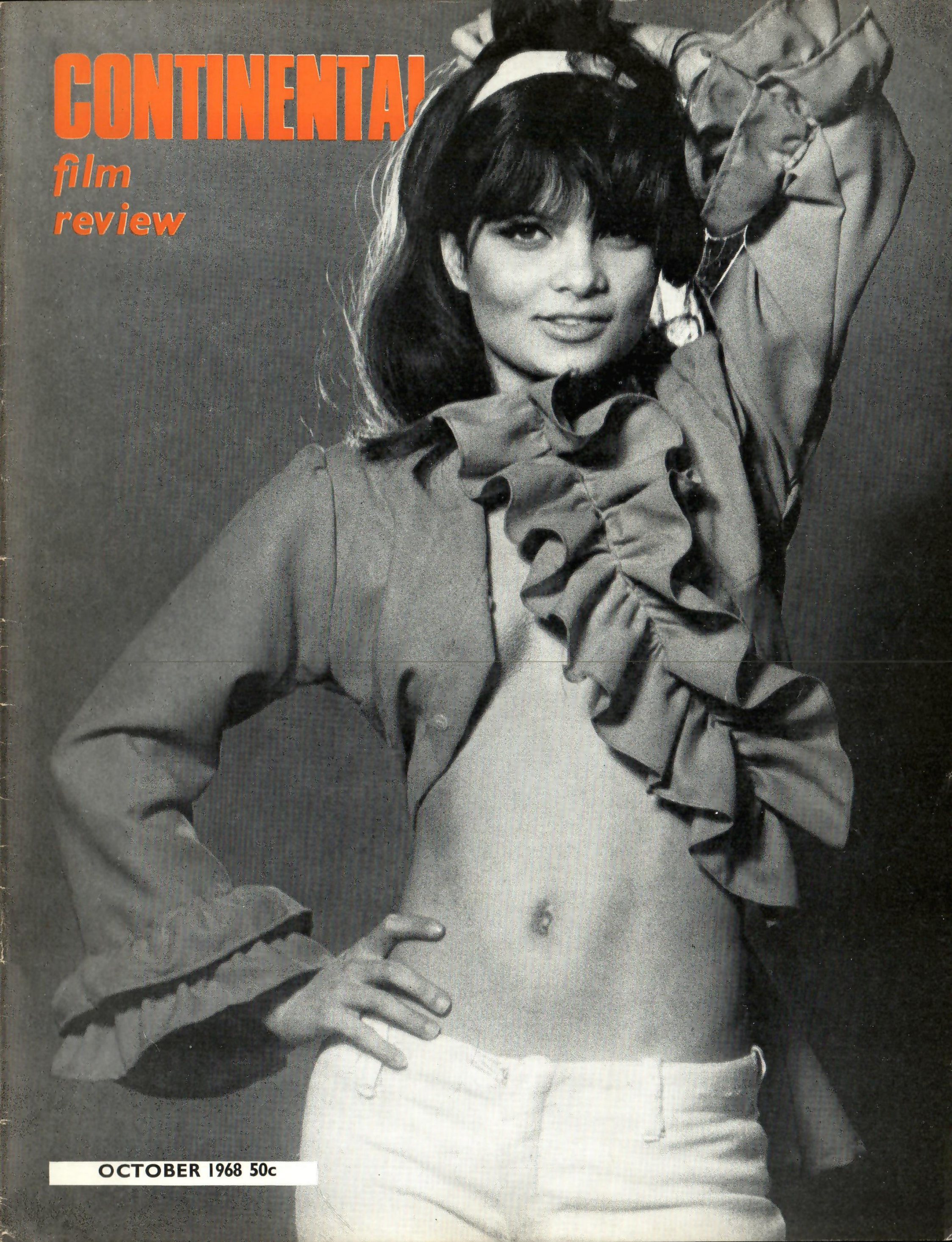
CONTINENTAL

film review



OCTOBER 1968 50c

CONTINENTAL FILM REVIEW
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EURAP PUBLISHING CO. LTD.
71 Oldhill St., London, N.16.

Second Class Postage Rates paid at New York, N.Y.

Printed in Great Britain by Letraprint Company, 71 Oldhill Street, London, N.16, for Eurap Publishing Co. (London) Ltd., 71 Oldhill St., London, N.16. Tel. 01-806 7368.

We now learn that Francesco Rosi has shelved his projected film on Guevara.

Above: Godard in the studio with the Rolling Stones for his new film "One Plus One". It was thought the film would go to Venice but some re-shooting makes this unlikely.

VENICE

AFTER THE BOYCOTT by the International Federation of Film Producers Associations endorsed by sixteen national associations — after twenty-eight Italian journalists had publicly asked the selection committee to resign — after the Italian press had been split in two (left and right) on the artistic, social and commercial paths Venice should take — after the students of the Rome Experimental Centre had repudiated the festival on the grounds that it was an instrument of bourgeois and commercial inte-

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COVER GIRL: nineteen year-old Françoise Pascal who, with a different hair-style can be seen below, with Simon Brent in the new British film "Loving Feeling" directed by Norman J. Warren whose "Her Private Hell" is a current success.

Françoise has also appeared in Godard's "One Plus One" (see top of page 5) and is now, after a spell of modelling, beginning to interest directors in her talent and real photogenic qualities.

revolution and the cinema

Ernesto 'Che' Guevara has become a legend with young people as strong as that of James Dean a decade ago. The essential difference being that while Dean symbolized a certain self-destructive despair, Guevara represents the man who believes that only positive action, in terms of violence, will ever achieve the change in the social structure that will make man a thing of dignity and not merely a manipulated labour force.

The quick success of violence has been seen in France, but there it was aided by a largely sympathetic public (sympathetic at least to some change). In Bolivia, Guevara found that far from being wanted he was, in fact, resented by many who had achieved less over a longer period — and he was not a Bolivian.

It is the essential idealism of Guevara that one cannot fail to admire and his incredibly adventurous life in the face of so many difficulties is a natural inspiration for young people who are concerned that their future should not become a holocaust.

In the past the vast majority of students accepted the concept of non-participation in their studies. They absorbed the past without much thought (other than a career, or a job) for the future. They did not participate in the government of their university and consequently they did not participate (except by way of an almost conditioned, or abstract vote) in the government of their country.

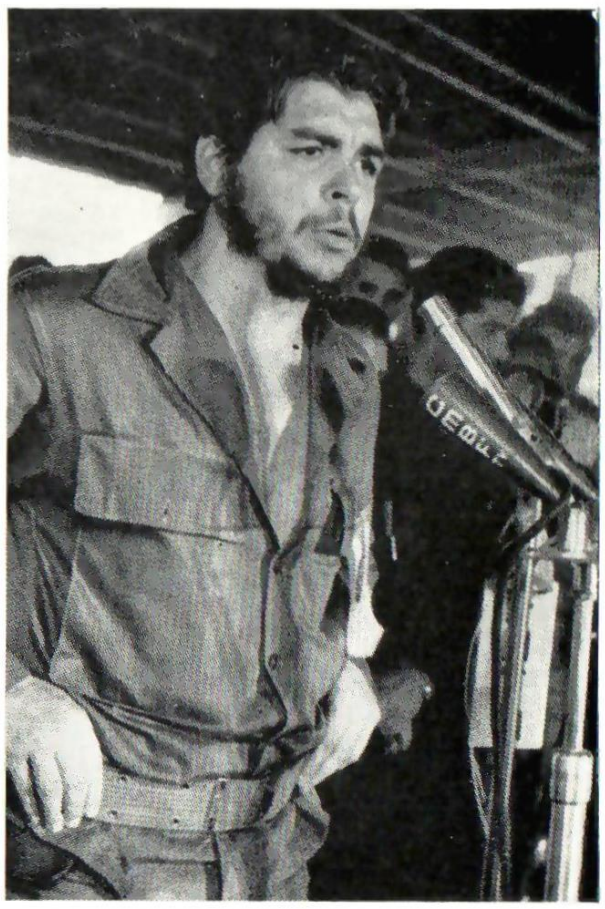
Students today want desperately to acquire the habit of participating which they will take into their adult life. This is really the essence of the student revolution in the West and the movement and the legends are now finding their way into the cinema.

Several directors have expressed their interest in filming the life of Che Guevara, among them, Lizzani, Francesco Rosi, Valentino Orsini, Tony Richardson and Richard Fleischer — indeed it is interesting simply to speculate on the different versions that would result. However, first in the field is Paolo Heusch with "El 'Che' Guevara" and with the Spanish actor, Francesco Rabal in the title role.

Based on the book "El 'Che' Guevara" by Adriano Bolzoni (it has the subtitle, "the vagabond of the revolution") the film deals with the last five days in the young revolutionary's life and tries to respect the facts as well as to be impartial. Heusch says: "The film concentrates on the personality of Guevara but at the same time tells the dramatic story of a group of men who, hour by hour, day by day, are surrounded by soldiers especially trained in ant-guerrilla warfare — a force that was very much underrated."

Bolzoni, who has collaborated on the scenario has checked the places where Che was trapped by the Bolivian Rangers. It will be remembered that Guevara arrived at La Paz with a Uruguayan passport where he studied the situation at the Hotel Copacabana. After a few days he got into a jeep and made for the wild forests on the east slopes of the Andes. At thirty-eight, Guevara after contributing in a positive manner to the success of Fidel Castro in Cuba tried to carry the revolution into Bolivia hoping that other risings would take place in Argentina and Peru. He spoke of this to his followers in a factory on the river Nancahuasu, 400 miles from La Paz.

Before beginning the shooting of the film in Sardinia, cameramen shot numerous exteriors in the Bolivian forests and at Higueras where Che was taken and where his dreams of a Latin-American revolution were extinguished.



Above: Major Ernesto 'Che' Guevara talking on the Cuban radio and at the time of the battle of Santa Clara; to the left is his comrade-in-arms, Aleida March, whom he married in June 1959. Below: German demonstrators with Guevara poster.

a new book

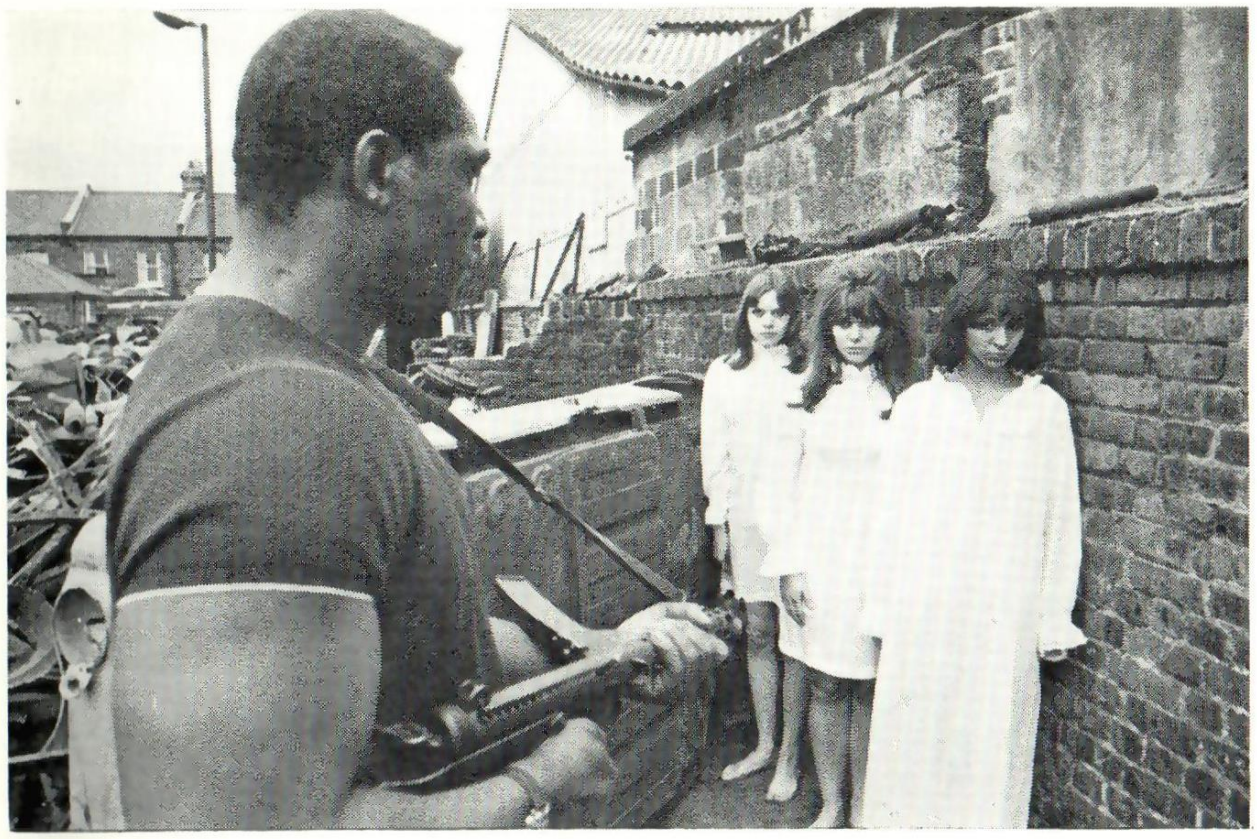
Recently published by Lorrimer Publishing is "Viva Che" (12s.6d.) which comprises an interesting collection of notes on the life of Guevara assembled by Marianne Alexandre, followed by contributions from all over the world in tribute to the guerilla leader.

With twenty-four pages of important illustrations the book is a moving, factual account of a genuine romantic (for all his violent attitudes) and the notice (sincere, calculated, canting) that writers, poets and politicians (all colours) have taken of his passing.

Marianne Alexandre ends her article on a note of mystery: "When Che's brother arrived in Bolivia to identify the body, he was told that the corpse had been incinerated and the ashes scattered." The implication being that the captured guerilla named Ramon was not, in fact, Che. It makes for an undying legend but other recent publications have disposed of this idea.

Francesco Rosi, who is preparing a film on the life of Guevara, writes in the book: "Many intellectuals like myself have splendid ideas, but not all intellectuals have either the moral strength or the physical courage to put their ideas into practice. Che Guevara had this strength and that is why he will go down in history as a great man, He was the link between the Cuban Revolution in action and the revolution over the whole Latin American continent. Cuba can justly feel proud of Che's inter-nationalism, which was the living embodiment of the revolutionary doctrine.

"Some ideas are greater than men. but some men are as great as their ideas. I don't say this because I believe it is true, but because Che Guevara has proved that it is true".



Above: Effective shot from "One Plus One" — Godard had to re-shoot it because of a sound problem.

GODARD'S "ONE PLUS ONE"

WITH "LA CHINOISE" and "Weekend" Godard established not only the first film of the "contemporary revolution" but also the most scathing indictment of man's indifference to everything but his own personal wellbeing. It was obviously not long before we would have M. Godard on racialism, and this it seems he has embraced in his latest film (made in England) "One Plus One".

"Godard has everything in the present tense" says Eleni Collard, who first broached the subject of the film with Godard in Paris and was the prime mover in getting the production under way over here.

Working, as usual, without a script Godard said he wanted to make a film of parallel themes: a rich young Texan falls in love with a French girl who, in her turn, falls in love with a left-wing American negro. The thread of destruction unravels as the Negro is ordered by his organisation to renounce her. Rejected, the girl commits suicide.

Meanwhile, somewhere in London, the Rolling Stones are making a record, providing the parallel theme of construction. They are seen at work

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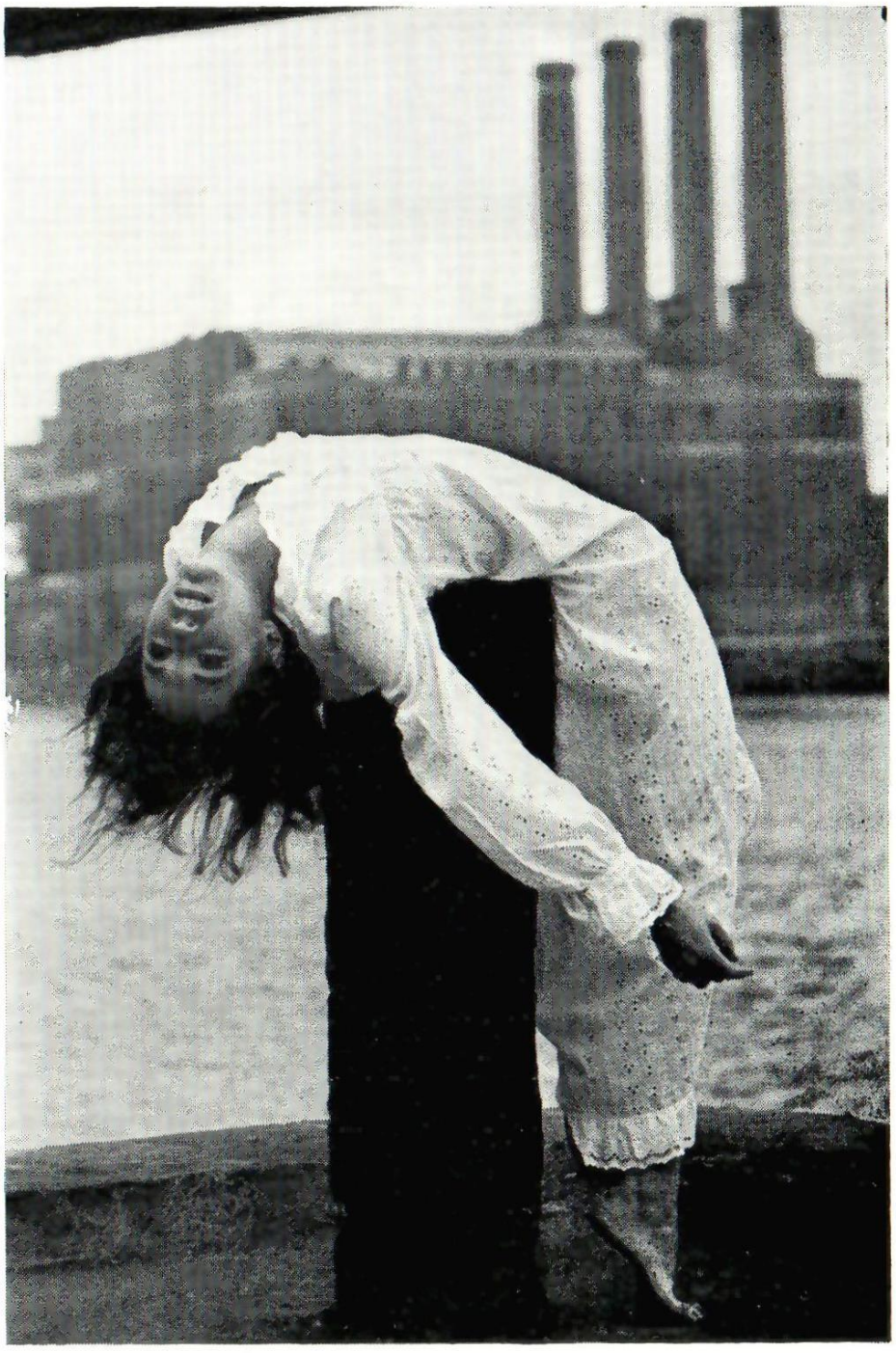
Above: From the sequence shot by the Thames opposite Battersea Power Station in Godard's "One Plus One".
Below: Another interesting shot of Godard at work on "One Plus One".

Right: From Godard's "One Plus One" in which the director's wife, Anne Wiazemski plays the young French girl rejected by a Left-Wing American Negro played by Frankie Dymon. Playing the disappointed Texan is Iain Quarrier (a director of Cupid Productions who produce the film).



Left: Delphine Seyrig (Marie-Madeleine) and John Abbey (Mr. Freedom) in "Mr. Freedom". Mr. Freedom's gear might well have been put together by artist Richard Lindner whose "Marilyn Monroe was here" is recalled.
Below: mixture of op-pop-and art nouveau in the stockings. See also those worn by Gina in "Stuntman", page 8.

art, life and the cinema

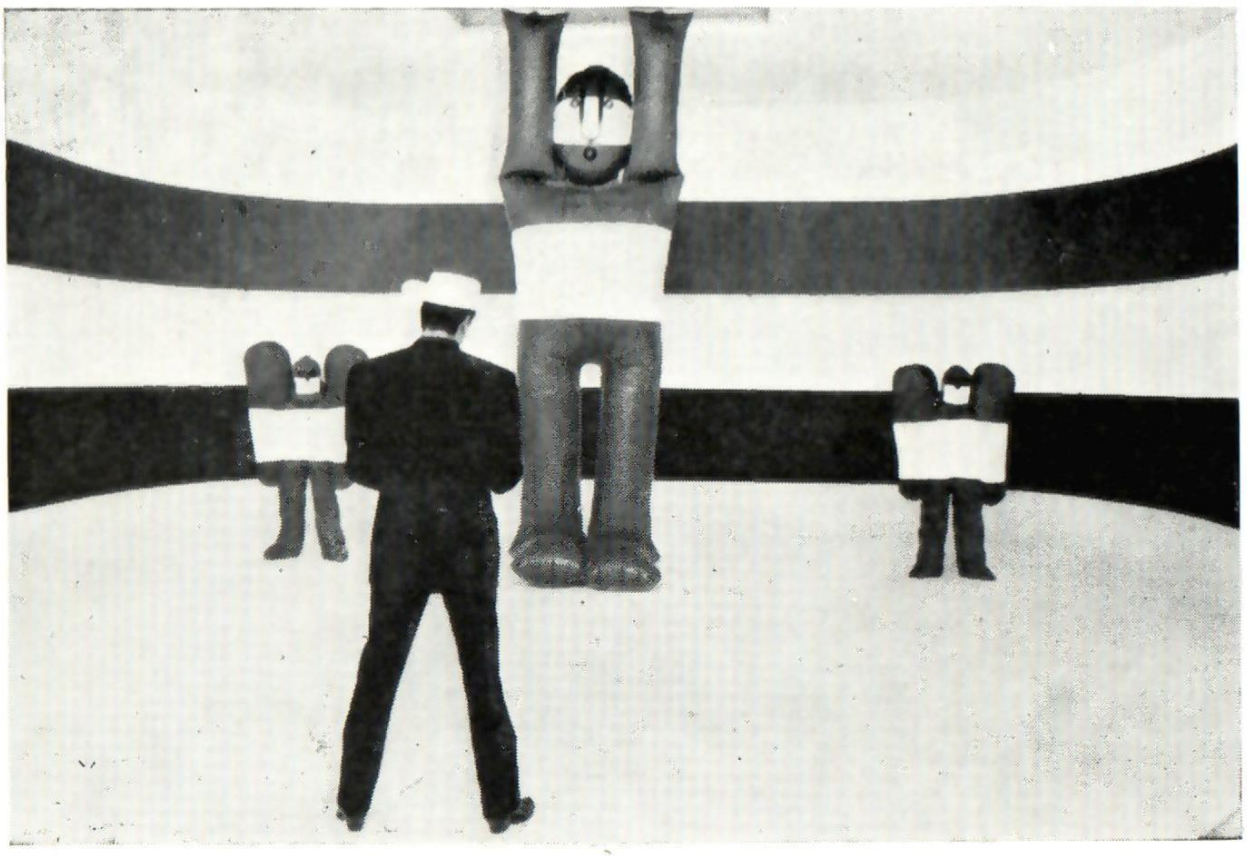
ART, TODAY, is as difficult to define as science-fiction. At one time varying styles of the representat'onal image was a criterion, now this no longer applies and all one can cling to is the belief that art should be a creative thing that widens one's vision or deepens one's comprehension or increases one's delight in life and man.

More and more the artist involves the spectator so that it is increasingly difficult to define where life merges into art — sensuality, once the prerogative of the human body, is now in the hollows and curves of a plastic abstract or the texture of a surface; the structural beauty of a Mozart sympathy, its gaiety and its melancholy is now in the changing facets of a Schoeffer Chronos.

Two directors to draw upon the new concepts of art in quite different ways are Clouzot and William Klein. We have seen how, in "Polly Maggoo", Klein involves way-out art styles with humorous effect. We have seen Clouzot's dedication to art with his Picasso film. Now both directors have followed these preoccupations to a greater extent: Klein with "Mr. Freedom" and Clouzot with "La Prisonnière".

Says Clouzot: "I could show that in filming the single scene of a train in a station under certain angles, photographing the interplay of the rails, the signals and all the mechanical structures, one would find the same drama as in certain works of Schoeffer for example, one would experience the same hallucinatory vibrations.

Some time ago Clouzot had the idea of making a film on the work of the Kinetic artist, Vasarely (Vasarely uses the word kinetic in the sense of illusory movement — as distinct from the actual movement of structures as it is usually defined in this country).



Below: Elga Andersen in a pop-art affair for an Italian production about a pop singer who goes to Rome to find his father, falls for the girl about to become his step-mother but finally settles for her sister.

Left: Mr. Freedom (John Abbey) is confronted by plastic men which might well have been the brain-children of Hans Bellmer or Kostia Nepo.

Right: From Clouzot's "La Prisonnière". Clouzot once had the idea of making a film of the work of kinetic artist, Victor Vasarely (whose son assists him artistically on "La Prisonnière"). Vasarely has an exhibition of paintings and graphics at the London Graphic Arts Gallery until Sept. 7th.

Clouzot wanted the artist to paint some rectangular works the better to fit the dimensions of the screen and to use colours which lost no intensity on film. The project fell through but the artist suggested that his son, Yvaral and Stein should work with Clouzot on the film "L'Enfer" which Clouzot began a year or two ago but had to stop owing to illness.

Yvaral says: "In this film, kineticism was not actually present but it created a range of visual effects with the idea of strengthening the spirit and atmosphere of the film. The beautiful face of Romy Schneider, for instance, lit by warm colours from a turning mobile took on an exceptionally dramatic and sensual appearance. An eye in close-up, in which the pupil girated and multiplied itself turned into a frightening ballet, the pupils were also animated by the reflections of colours projected by a Schoeffer work for example.

"But curiously it is with eroticism that Clouzot's kinetic effects are most striking. I'm thinking particularly of a dance Dany Carrel does, under a skin of celophane, the halo with which she is surrounded varying incessantly in colour under the play of polarised light.

"Kineticism, often called a cold art, is put to the service of eroticism. A paradox, isn't it?" But why not, if the spectator finds something there to nourish his dreams or his mood of the moment. The cinema is free to use our work or our technical discoveries in any way it wants."

But kinetic art plays a definite role in the drama of Clouzot's "La Prisonnière", for one of the characters is a director of a left bank gallery which specializes in kinetic art. On show are the work of Schoeffer, Verdanega, Soto Assis, Boto, de Marco and the G.R.A.V. (Groupe de Récherche et d'Art Visuel) group.

William Klein, as irrepressible as ever, has with "Mr. Freedom" made a Ubo-style satire: "the spectator thinks he is at a circus until he realizes he is watching the news."

For Klein (and for many of us) the events of the day are like a circus and while the film takes place in a time a few years hence, it could, in fact, be today.

Mr.Freedom is an international lawman, a kind of Superman, and he is sent on a mission to France to fight the Anti-Freedomites.

In Paris he meets, in strange circumstances, Marie Madeleine, ex-fiancée of Captain Formidable. After numerous tries to get this arrogant super-Frenchman on his payroll, Mr. Freedom contacts his sworn enemy, Moujik Man. In an epic confrontation they reach an understanding and agree to put the troublesome French Anti-Freedom guerillas out of action and then share France between them.

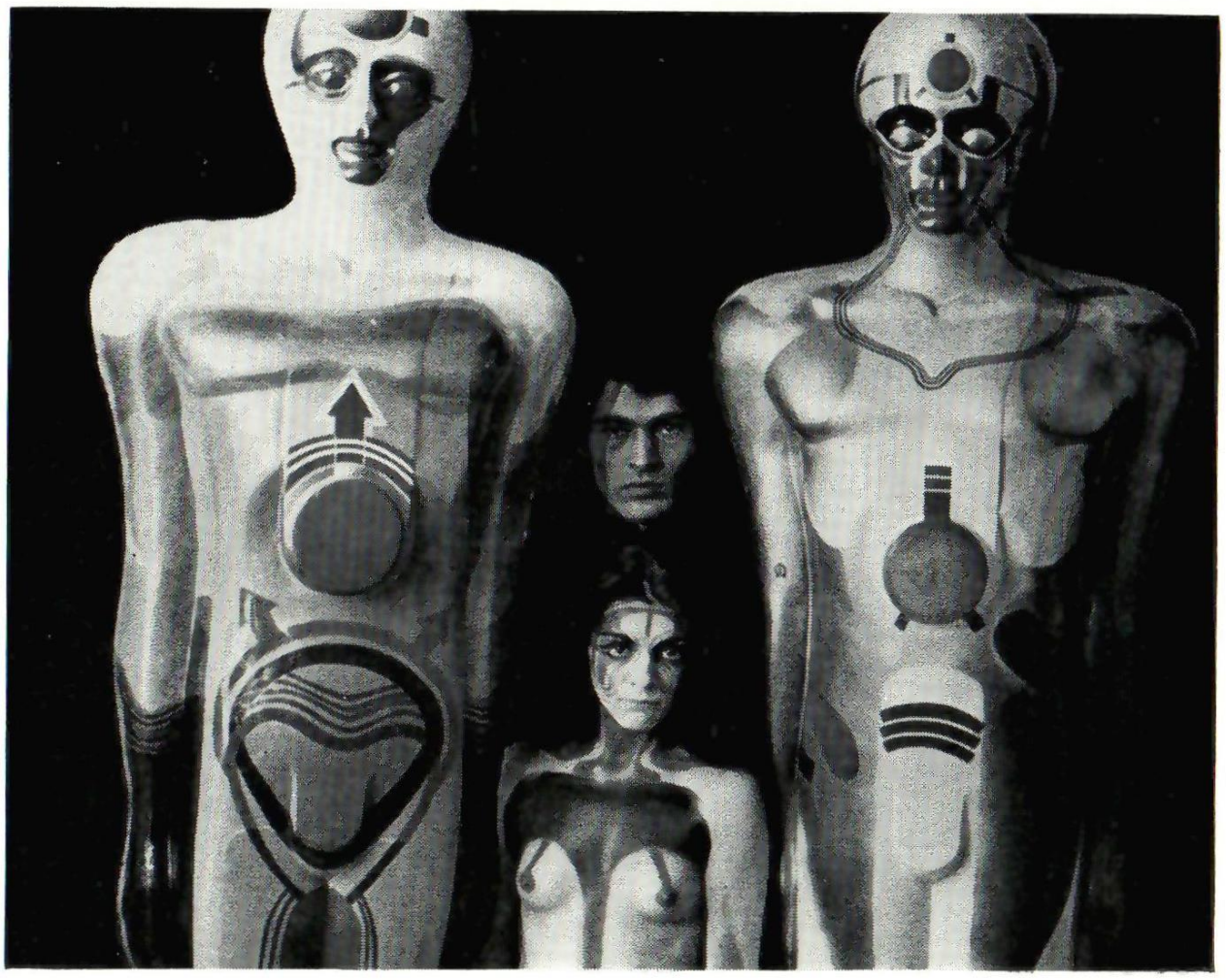
But events take some exacting turns and their plan is thwarted. Mr Freedom is wounded and taken prisoner. He manages to escape, killing Marie-Rouge, the Joan of Arc of the Anti-Freedom movement. Despite Moujik Man's calls for negctiations, the Anti-Freedomites counter-attack. War breaks out.

Depressed and generally in a bad way, the sole surviver in the ruins, Mr. Freedom calls up the "Big Boss". Dr. Freedom, on his wristwatch television, and tells him, the disastrous outcome of the operation. Dr. Freedom does not seem unduly perturbed.

"We won, didn't we?"

"Yes, but there isn't much left."

"Good. You did all that was needed. They weren't ready for Freedom."



Right: Twenty-five year old Paris (born of Russian immigrants), painter Kostia Nepo (Nepokoitschitskv) says of his model: "I use the girl as a living model to reveal the beauty below the visual surface and to create the radiation of her organic being." Kostia illustrates science fiction magazines, decorates boutiques and St. Germain boulevard windows as well as creates the decor for the "in" Paris midnight rendez-vous, the Bilboquet. Decoration on the plastic man symbolizes "the rejection of several of the mechanisms that dominate man."

There is no doubt that young artists today have a far greater mass influence on their own generation's personal living than any artists had in the past — and this is reflected in such films as "Where Are You Polly Magoo", "Mr. Freedom", "Joanna", "Blow-Up".

gina's new films

Above and left: Gina and Paolo Turco in "Un bellissimo novembre".

Despite the fact that they are responsible for some of the most exciting sequences in the cinema, stuntmen receive little publicity. In Hollywood alone there are 106 officially recognized film stuntmen and they can earn up to around 30.000 dollars a year.

Perhaps their day of anonymity is over, for Gina Lollobrigida is the star of a new film, "Stuntman", directed by Marcello Baldi; a new book "Les Cascadeurs" is now available here through Rodney Books, and a stuntman is one of the major characters in the novel "The Exhibitionist", to be published this month (Bernard Geis).

Some stuntmen turn actors, among them John Wayne, Robert Viharo and Jean-Claude Bercq, and, in fact, Robert Viharo is the star of Gina's film and Bercq also plays in this. But now Viharo is a star he no longer does his own stunts — these are done by Rémy Julienne, the leader of the stunt team Gil Delamare — a team that worked on "Operation St. Peter".

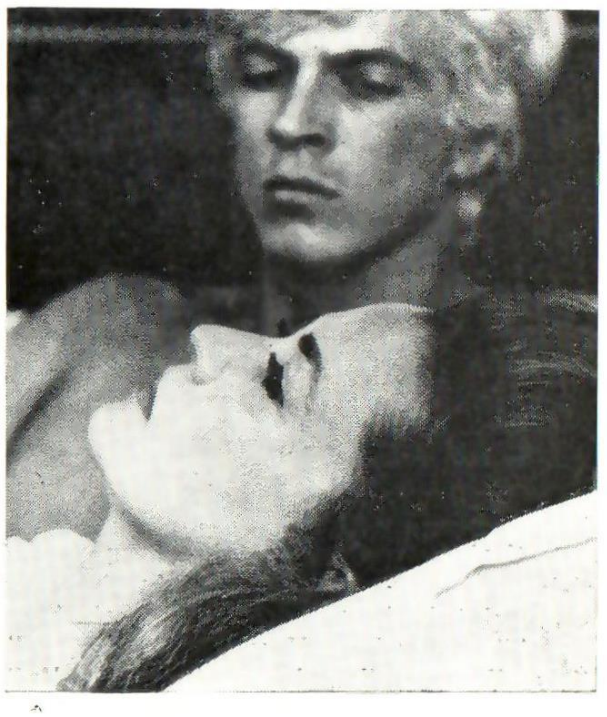
In the film, Viharo plays Johnny, one of a group of skilful stuntmen who try and stop a gang of thieves from stealing a priceless Indian statue — the stunts include car crashes at high speed, jumps through windows at great heights and serial acrobatics.

The book, "Les Cascadeurs" (50 years of heroic cinema — French text) is one of the most unusual film books to appear for a long time for it introduces characters completely unknown to all but the very knowledgeable student, yet their careers are as fascinating as any popular star.

From the early days of the circus, road shows and the popularity of Buffalo Bill it traces the origins of the western to the development of the star system with the inevitable use of doubles in dangerous scenes. Odd that a Frenchman, Joe Hamman, should be one of the first to invent the western (his "Cowboy" or "Desperado" was made prior to 1907) and, in fact, start a series of adventure films in which physical and sporting prowess were predominant. With twenty-four pages of illustrations the book is an important asset to the film library;

Left: Gina in "Stuntman"

Below: Jeanne Moreau and Norman Eshley in Welles' "Immortal Story".



jeanne moreau in welles' "immortal story"

Right: Jeanne Moreau in two scenes from Orson Welles' "The Immortal Story". Top with Roger Coggio.

ANYTHING THAT Orson Welles does, creatively, in the cinema is always of interest — it would be impossible for him to make an entirely dull film.

After a long period of inactivity as a director (4 years) he made "Chimes at Midnight" and then last year directed two films with Jeanne Moreau starring, "Une Histoire Immortelle" (based on the book by the Danish Tanja Blixen — who wrote "African Farm") and "Direction towards Death" (based on the novel by Charles Williams).

"Une Histoire Immortelle" (which runs for 61 minutes) was shown at the Berlin Festival. It was, however, part of a French TV programme — an evening dedicated to Orson Welles — and preceded by a 45 minute profile with a spoken commentary by Jeanne Moreau. "Une Histoire Immortelle", which embraces many of the themes close to Welles, was purposely treated by him in the most classical of ways.

It has Welles in a typical "old man" role. A rich American who has gained his fortune by none too scrupulous means and who years ago brought his partner, Drucot, to bankruptcy and suicide, lives out his remaining days in the Portuguese colony of Macao.

He remembers an old story he heard when he came to the East fifty years ago — that of a wealthy man needing an heir and paying a young sailor to sleep with his wife. He has the odd whim of making this well-known legend the truth and orders his accountant and companion to hire a woman to play his wife while he himself will engage a sailor from the port.

The clerk hires a young woman, Virginia, who is the daughter of Drucot and who accepts the role hoping that in some way she may avenge her father's death.

She spends the night with sailor chosen for her, a boy of seventeen, and the old man watches and listens from the terrace. But when the sun rises the boy departs without revealing what transpired between him and Virginia and the clerk finds the old man dead.

Below: Pier-Paolo Pasolini directing a player on the set. He has begun a new film, "Orgy".

Right: Charlotte Rampling, one of the stars in Visconti's new film, "Gotterdammerung".
Right, centre: a new study of Visconti.

ITALY everybody busy on new films

DESPITE THE OFTEN contradictory headlines in Italian film papers, varying from "The cinema was never more vital" — to "The Confused situation of the Italian cinema" and "Serious reasons for disquiet: politics and dictatorship" — everyone, new and established, is working.

Certainly two of the most important names are now engaged on major films: Visconti, who is busy with his "Twilight of the Gods" in Germany and Austria, and Fellini, who, after too long an absence from the studios, has finally put aside (not renounced) "The Journey of G. Mastorna" and begun work on a film adaptation of Petronius's "Satyricon".

Says Fellini:

"The idea of making a film about pagan times, to study man as he was before Christianity, to examine the psychology of a private person before the idea of ethics had been established, has always appealed to me.

"The 'Satyricon' presents numerous analogies to contemporary life and the film will refer (ostensibly by accident) to the present day. What's more, the fragments of the Satyricon that are left to us will give me the opportunity to indulge in a certain fantasy — the film will not simply be a transfer to the screen of what remains of the Satyricon. With Bernardino Zapponi I have written a script which deals with the same characters and particular situations."

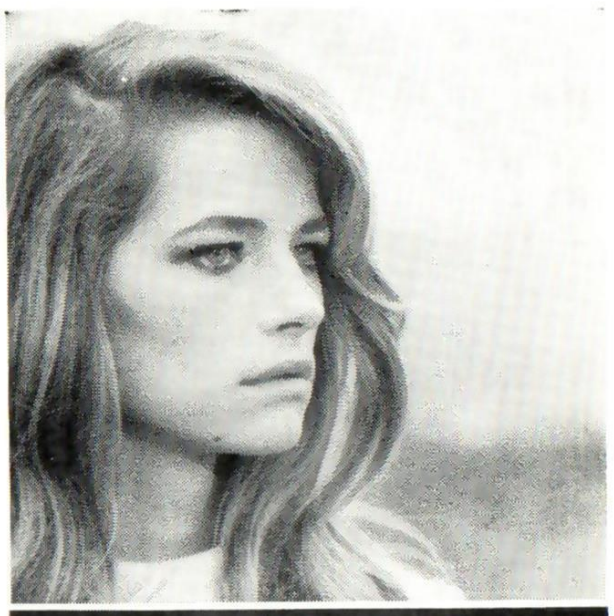
Fellini's decision (one that was announced a long time ago) has unfortunately started some controversy with another producer (Alfredo Bini) who is also making a film "Satyricon" and a decision on the legal priority will probably have been made by the time this is published.

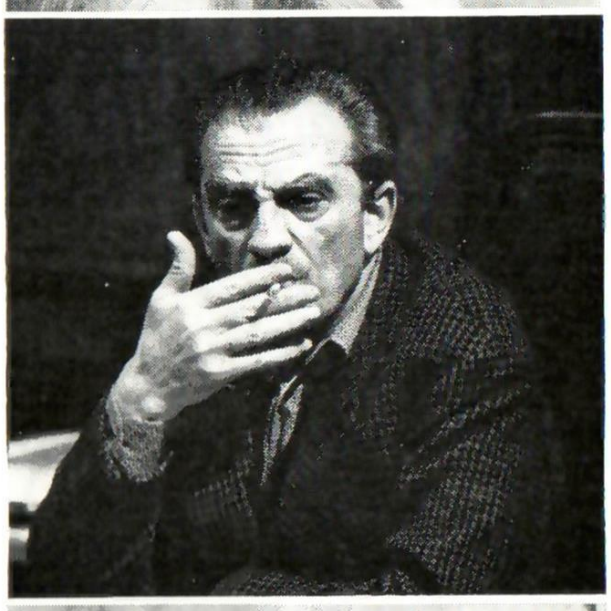
Bini states that he deposited the title with Anica in the August of last year and has, in fact, had such a production in preparation since 1962.

Fellini is reported to have answered to a question on this dispute: "I'm quite indifferent about it. I am used to being imitated. The Italian cinema has made use of "Vitelloni", "Dolce Vita" and "8 ½". This time the imitation has started before I've even begun work.

"I've had the idea of directing a 'Satyricon' for a long time. Even in 1939 when I was not working in the cinema but for the magazine "Marc' Aurelio" I had the idea of adapting the

Left, centre: Monica Vitti, much in the news since her Cannes jury episode and her success in "The Girl with the Pistol".
Left: Anita Sanders in Tinto Brass's "Bianco su Nero".





Above: Fellini attending to a detail on the set. He has begun his new film, "Satyricon".

Satyricon to the stage as an anti-fascist parody — within the limits then possible. I have thought about it several times since and two years ago entered into a contract with Alberto Grimaldi".

Fellini's "Satyricon" will be made at Cinecitta and exteriors at Gaddes, in Spain, in Africa and Sardinia. Twenty-five weeks is estimated as shooting time at a cost of around five million dollars. Danilo Donati will design the costumes and Giuseppe Rotunno will be in charge of the colour photography.

Fellini has also announced that he will use a new Canadian invention that gives a particularly brilliant image and an excellent stereoscopic effect.

Fellini has already chosen several of his players: Terence Stamp (who worked with him recently in the Edgar

Above left: Marcello Mastroianni and Faye Dunaway find a baby in what they took to be a deserted Alpine hut: scene from Vittorio De Sica's latest film, "A Place for Lovers". Right: Director Mauro Bolognini directing Gina Lollobrigida in a scene from "Un Bellissimo Novembre" — a young boy falls in love with his attractive aunt.

Alan Poe film), Pierre Clementi (who has been working in Bellocchio's "Partner"), and Danny Kaye.

Visconti's film is a German-Italian co-production and the director said of the theme: "At the centre of the story is a wealthy German industrialist family who believing in "The Red Peril", offer direct aid to Hitler hoping that they will be able to assume control at a certain point. Then the family becomes an instrument of Nazism and in the end is part of its destiny. The family itself has within it, the struggle for power and seems almost a nest of vipers and scorpions."

Ingrid Thulin, Dirk Bogarde, Charlotte Rampling, and Umberto Orsini are among the principal players. The story takes place during a year and a half beginning with the burning of the Reichstag. One of the most spectacular scenes will be the conflict between the SS and the SA known as 'the night of the long knives'. Visconti is thinking of introducing documentary film of the dramatic incidents that took place during the time of the story.

Ugo Liberatore after his first film, "Il sesso degli angeli", has gone off to Polynesia with Haydee Politoff and Corrado Pani to make the film "Bora-bora" — a portrait of a people and a country. A young wife visits the islands and intends to remain there — her husband follows and finds she has a Polynesian lover. He suspects that the islands are a hot-bed- of immorality but discovers that sexual freedom does not mean "libertinage". The wife and husband return to their own country and discover that a modern society with its taboos creates a certain bitterness.

Maurizio Ponzi, author of several documentaries and assistant to Pasolini has begun his first feature "I Visionari", a love story which takes place during the theatrical production of Robert Musil's comedy, "The Warm One". His players include Adriana Asti, Jean Marc Bory and Luigi Diberti.

Salvatore Sampieri whose first film "Grazie Zia" was an emphatic success and affirmed the dramatic ability of Lisa Gastoni is casting his new film, "Cuore di Mamma". The film has

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Left: Gabriella Giorgelli in "The Great Silence" a western directed by Sergio Corbucci in which the French actor Jean-Louis Trintignant stars.

Right: Renaud Verley and Nathalie Delon in "La Leçon Particulière" directed by Michel Boisrond.

FRANCE

Until two years ago Nathalie Delon was content simply to be one of the most admired young women in Paris. Numerous producers and directors, meeting her with her husband Alain, were struck by her beauty, her ease of manner and her strong and distinctive personality.

One day Jean-Pierre Melville offered Nathalie a part with her husband. The temptation was too much for her, and so she began her career with Francois Perier and her husband in "Le samourai" She was already well known and much photographed, but had never done anything; now she had to justify her growing fame. The press was unanimous in recognising her as a real actress.

In "Le samourai" Nathalie Delon played opposite the director Michel Boisrond, whom Jean-Pierre Melville had turned into an actor for the occasion. The two became friends and Boisrond, who found her personally interesting, suggested her to Francis Cosne as the star of their next film.

The Delons regard it as a good omen that Michel Boisrond was the director of the film which ten years ago made Alain a star overnight: "Faibles femmes".

"La Lecon Particulière" (Private Lesson) concerns a sixth former at a lycée, Olivier Fermand, who strikes up a friendship with a girl of twenty-five whose lover, a racing driver, is abroad at the moment and who seems in no hurry to return.

The young woman is surprised into a genuine relationship with the boy but then frightened flees from him. He finds her and for a short time they have the illusion of being rapturously happy together. But the driver returns and Olivier slowly, with anguish, realises that it is he who has to go.

Below left: Robert Hossein and Renaud Verley in "La Leçon Particulière". Right: Renaud Verley and Nathalie Delon in the same film.

Left: Current Swedish boyfriend — old (French) flame — undecided Swedish blonde, in a scene from Cécil Saint-Laurent's first film as a director, "Forty-eight Hours of Love".

Below: From Edmond Sechan's "Pour un amour Lointain". In a French theatrical company touring Brazil are three inseparable friends. One tries to make love to a pretty girl but when he fails turns his interest to her twin sister who is paralysed by a nervous complaint. He genuinely falls in love with her and his two friends try and get him back to France.

"Les Jeux de la Solitude" will be Jean Delannoy's next film based on the novel by Jean-Louis Cotte· Michèle Mercier, Hardy Kruger and Peter Ustinov will star.

One of the most interesting films about to start production is Bunuel's "La voile lactée" which has Georges Marchal in the principal role. Marchal will be remembered (among other Bunuel roles) for his aristocrat with a penchant for nude girls in black in "Belle de Jour".

Above: Agnes Spaak, sister of Catherine

Alain Delon, Maurice Ronet and Monica Vitti are the stars of "La Piscine" (a dead body is discovered in a bathing pool) to be directed by Jacques Deray. Ronet, incidentally, will soon direct his second film, "Bartleby, the Writer" in which he will act opposite Jean-Louis Trintignant.

"We shall not go to the woods any more" is the title of the first feature of a new director, Georges Dumoulin. Four German soldiers during the retreat of 1944 give themselves up. Are they deserters or spies?

Georges Franju, with Monique Lange, is working on the adaptation of Frank Wedekind's "L'Eveil du Printemps".

Below: Anna Gael in "Espions à l'Affut"

an odd fact: the actress who plays the dominating character in the film has no lines to speak.

Duccio Tessari presented at a recent conference the players of his film, "I Bastardi", a modern adaptation of Euripides s "Medea" which takes place in Arizona. Rita Hayworth is the modern Medea

Carlo Lizzani has begun work on "L'amante di Gramigna" (Gramigna's Girl); a film taken from the novel of the same name by Giovanni Verga. The first scenes have been shot in the outskirts of the Bulgarian city of Varna, which are very similar to certain parts of Sicily, where the story took place about 1870. The film tells the story of a brigand, Gramigna, who falls in love with a good girl. The leading parts are played by Gian Maria Volonté and Stefania Sandrelli.

Andrea Frezza, a thirty-year old director who is making his debut, tells the story of a young man of today, in his film "Il gatto selvaggio" (The wild cat). He is the type of solitary anarchist who believes only i n violence, to the point of killing his teacher and then many other people. Later he goes away with a girl.

Nelo Risi, author of "Andremo in citta" (Let's Go to Town), is busy making the film "Diario di una schizofrenica" (Diary of a Schizophrenic) which takes its inspiration from the book by the Swiss psychoanalyst Sechechaye about the only case of schizofrenia, which she was able to completely cure, an eighteen year old girl. The lead in the film is the French actress Ghislaine D'Orsay, who has been living in Rome for some years.

Alberto Cavallone, another newcomer-director, is making another film with a coloured actress: "C'era una blonde". (There Was Once a Blonde), a picture which hinges on the stories of three restless characters, three tortured souls: a negress who is a photo-model, a beautiful blonde fashion-model and a French engineer back from Indo-China.

Films about to be begun or in preparation include Frank Kramer's "Robin Hood"; "Adam and Eve" (a protest on sexual education); "I Fiori del Male" (based on Baudelaire's poems); "Benito Cereno" (based on Melville's novel); Francesco Cesareti's "Eat It"; Florestano Vancini's "Letizia"; Giancarlo Zegni's "Carne Cruda"; Sergio Pastore's "Fanny and Michael" (the truth about sex); "De Sade" (the divine Marquis); Lizzani's "Intolerance"; Commencini's "Padre Bill"; Prandino Visconti's "La Monaca di Monza"; Castellani's "Comedia Eroica"; Duilio Coletti's "Battle of Midway"; Piero Schivazappa's "On the Evening of the Fifth Day"; Campanile's "Quando le donne avevano la Coda"; Mingozzi's "Student Power"; Mario Bava's "Gulliver's Travels"; "The Best of my Heart" (biography of Prof. Christian Bernard); Alessandro Meta's "Grazie Zio"; De Sica's "Giovanna" with Sophia Loren and Mastroianni; Pasolini's "Orgy"; Francesco Rosi's "El Che Guevara"; Valentino Orsini's "El Che Guevara".

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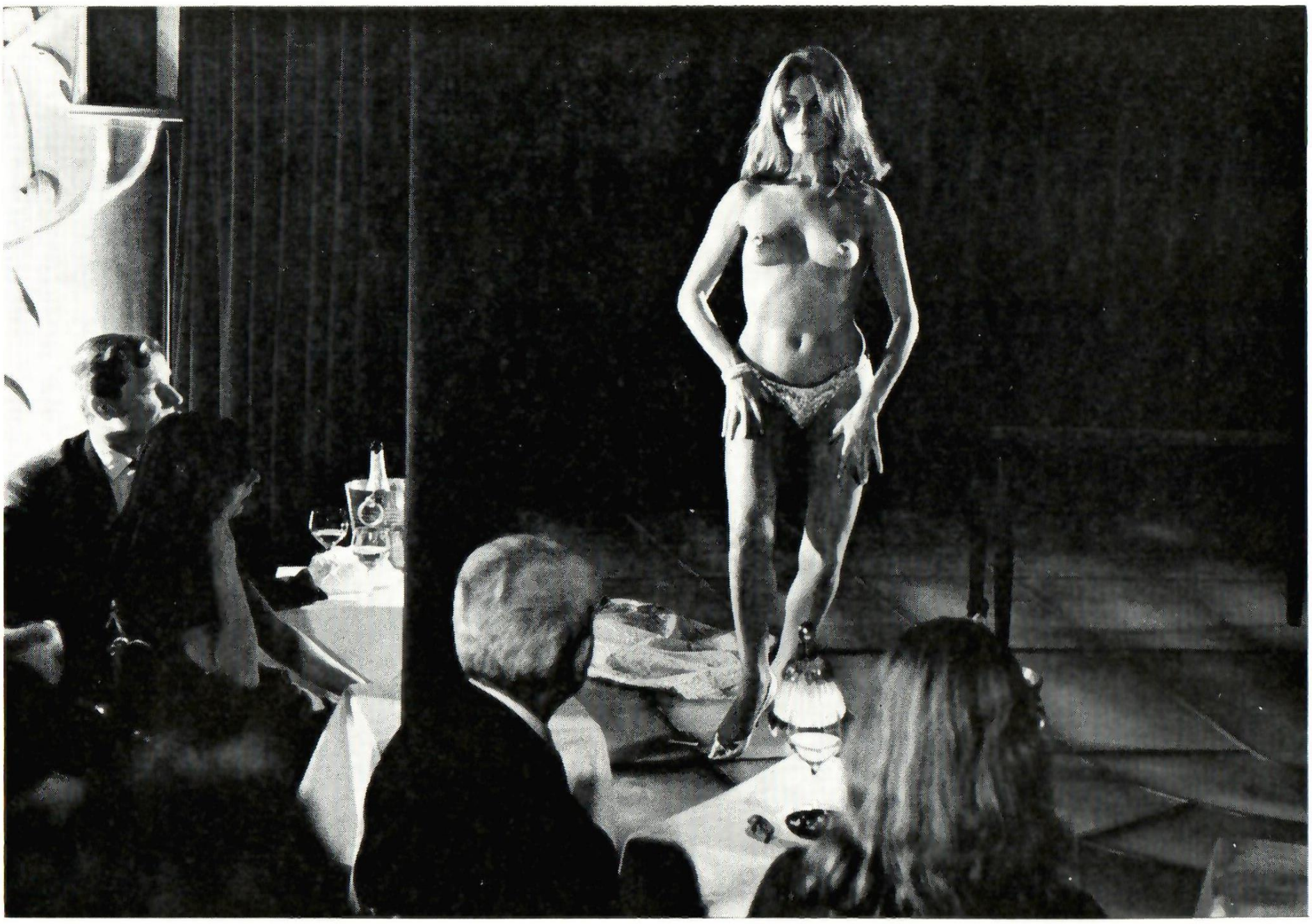
Below: From "Grazie zia".

Right: From "Dead Run"



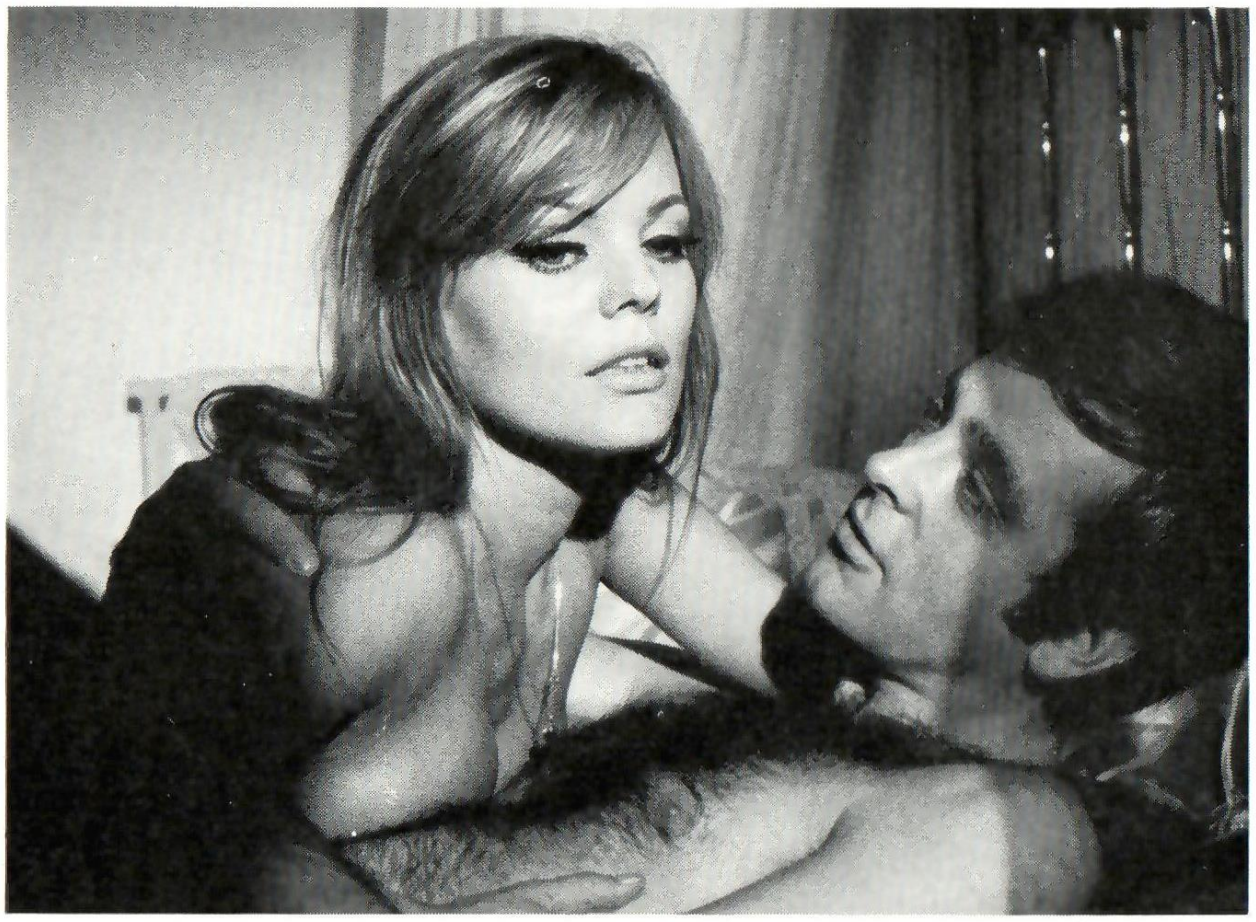
the perfect marriage

Right: Franz Seitz directing his two main players in "The Perfect Marriage"

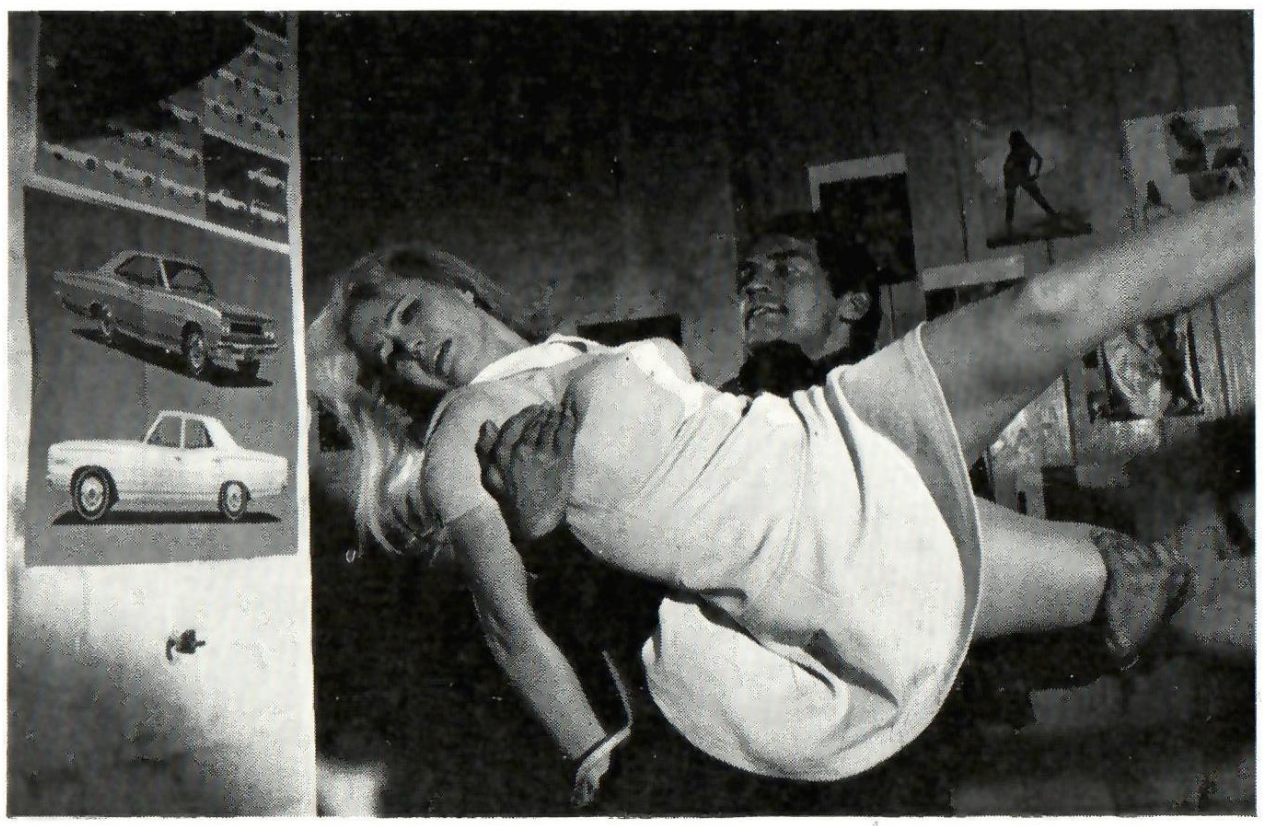
"The Perfect Marriage" is a film directed and adapted by Franz Seitz from the important study by Dr. Th. H. Van de Velde, Director of the Haarlem (Holland) Women's Clinic.

Right: from "The Doctor of St. Pauli"

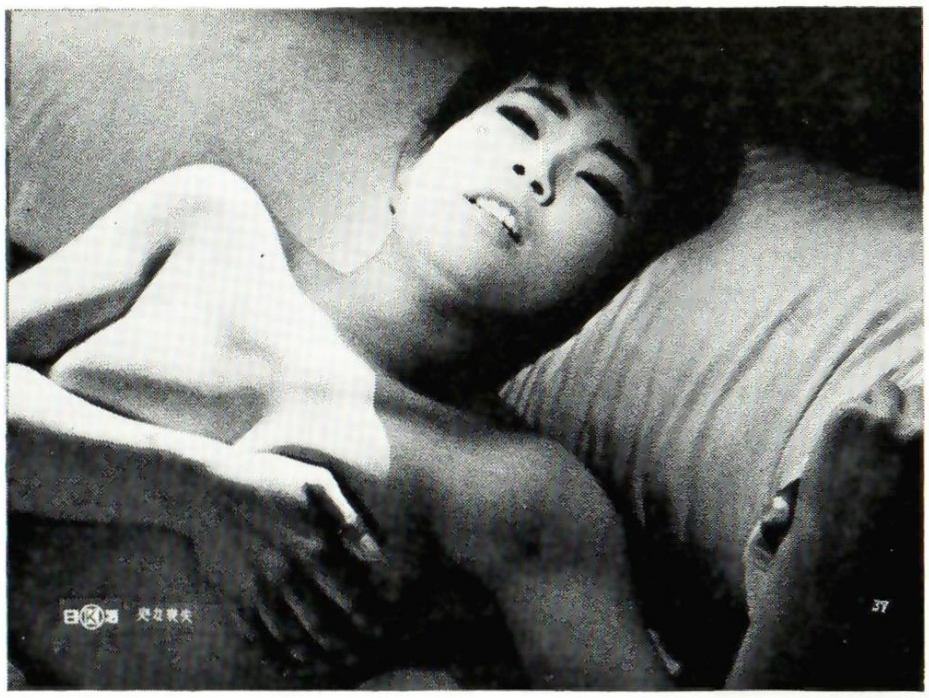
Above and below: Three scenes from "The Miracle of Love" directed by F. J. Gottlieb. The German cinema seems to have triggered off a whole series of "sex education" films which now include: "Helga", "Helga and Michael", "Helga and the sexual revolution", "The Perfect Marriage", "Sexual Association", "Meeting with the Other Sex" and "Technique of Physical Love".
Not to be outdone the Italians have: "Silvia and love" and "Fanny and Michael"; "Sex the Unknown", "Adam and Eve", "The Sexual Revolution".



Right: Two scenes from "The Doctor of St. Pauli", which is a fiction story of the consequences of a too permissive area. St. Pauli is the Soho of Hamburg.



sex education in the cinema



balance list from japan

"The Origin of Sex" directed by Kaneto Shindo, who made "The Island", about an older couple, their son, and his girl-friend. With Nobuko Otowa.

"Murishinju: Nippon no Natsu", another Nagisa Oshima film, this one about social problems, political disturbances; a quasi-allegorical adventure story.

"Flame and a Woman", directed by thirty-five-year old Yoshishige Yoshida, who made "The Affair", about a woman who has a child by artificial insemination and then falls in love with the donor. Like Oshima, Yoshida now has his own production company.

"The Wife of Seishu Hanaoka", a Yasuzo Masumura film about the doctor who developed general anesthesia and the rivalry between his mother and his wife.

Twenty Japanese films which have won recent favour with critics are as follows:

"A Man Vanishes", a film directed by Shohei Imamura using cinema-verité tecniques and non-actors; based upon a man's genuine disappearance and composed of interviews with those who knew him, including his girl friend.

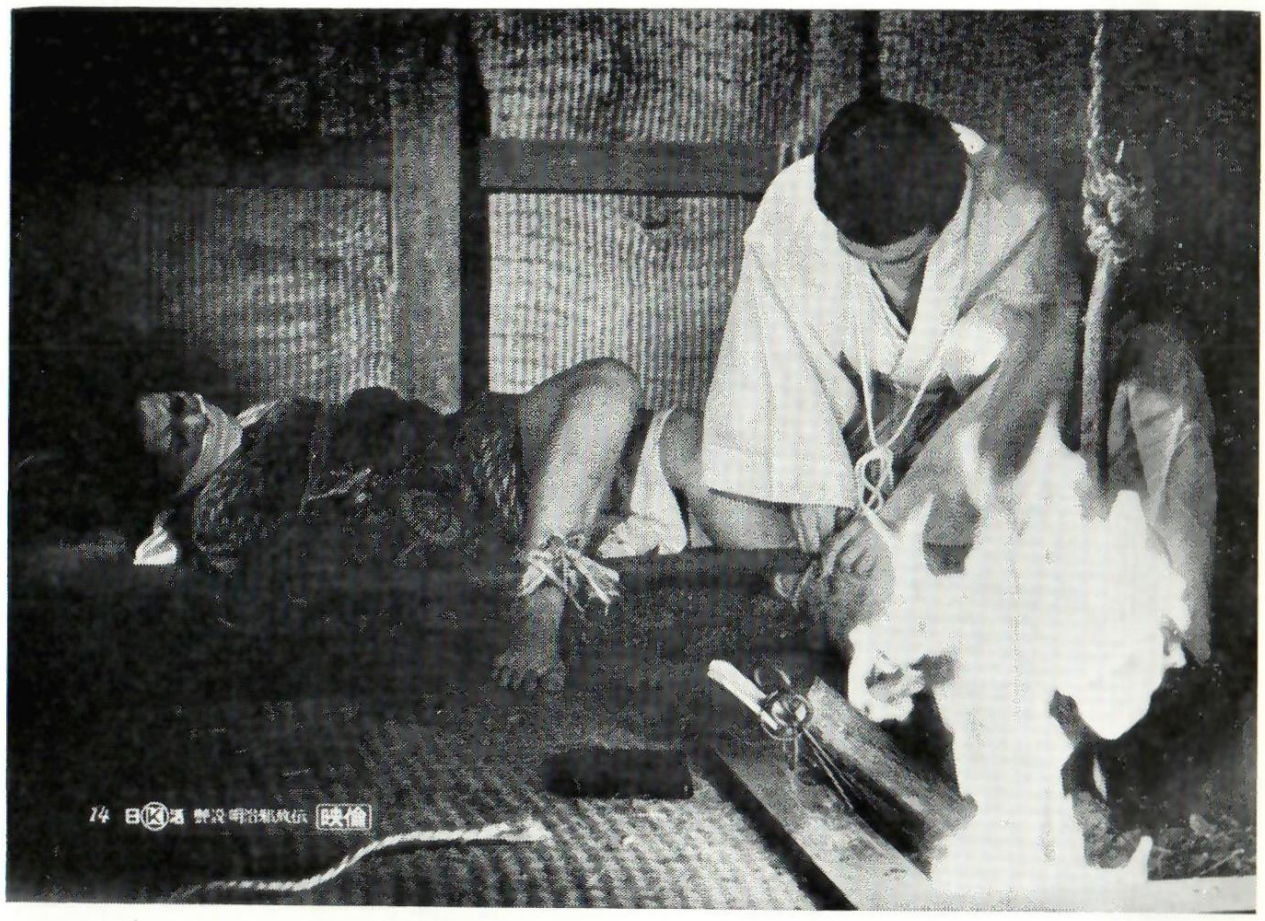
"Rebellion", directed by Masaki Kobayashi, who made "Harakiri" and "Kwaidan" scripted by Shinobu Hashimoto of "Rashomon" fame, and starring Toshiro Mifune. About a local lord who refuses to put up with feudal oppression.

"Longing for Love", the Mishuna novel made into a film by Koreyoshi Kurahara. About a young widow, having an affair with her father-in-law, who falls in love with one of her young gardeners.

"Clouds at Sunset", directed by twenty-seven-years old Masahiro Shinoda (the best new director since Hani and Teshigahara) who made "Punishment Island", about a deserter from the pre-war army (Tsutomu Yamazaki) and the girl who loves him (Shima Iwashita).

"The Emperor and a General", a film directed by Kihachi Okamoto about the events of August 15, 1945, which led to the official defeat of Japan. With an all-star cast including Toshiro Mifune. So Yamamura Ohishu Ryu etc.

"Nihon Shunkako", a picture about student life (left, right, and centre). in Tokyo directed by Nagisa Oshima, one of Japan's most controversial directors.



Right: Two scenes from "The Worship of the Flesh" directed by Michiyoshi Doi. Set in the 18th century the drama unfolds in a village where primitive rites still take place in spite of the cultural strides the country is making.

Two ex-prisoners try and exploit the villagers by starting up a new religious sect which will make them a fortune and at the same time enable them to enjoy the pleasures of women but it all ends in tragedy.

Left: From "Tokyo Bath Harem" directed by Tan Ida. Like the earlier Roman baths, the Japanese baths became places for the ordinary people to meet and relax. The Japanese baths of early days might be compared to the sauna of today. As Edo (present-day Tokyo) grew larger and the Shogunate Government of 1603—1867 was formed public baths opened. At the beginning of 1789 mixed bathing was prohibited but in 1861 women attendants began to serve tea in the upper rooms of the baths and these women became the decided attraction. It is against this background that Tan Ida's film takes place — a drama of kidnapping, espionage and attractive women.

"A Portrait of Chieko", a Noboru Nakamura picture about a famous Meiji-period poet and his mentally disturbed wife. With Shima Iwashita and Tetsuro Tamba.

"Eyes, the Sea and a Ball", the latest film by veteran Keisuke Kinoshita, about a school-teacher who goes to a small island to teach. A Toho picture, black-and-white.

"Ninja Bugeicho", an animated film designed by Nagisa Oshima and based on the popular cartoons of Sampei Shirato.

"Branded to Kill", a Seijun Suzuki gang melodrama.

"Kawa — Ano Uragiri ga Omaku (Poeme flèuve de colève)", an experimental social-drama by Kota Mori about present-day Hiroshima.

"Choeki Juhachinen", a Yasushi Kato gang drama.

"The Affair", a Yoshishige Yoshida picture about a girl (Mariko Okada) who falls in love with a day-labourer, the lover of her late mother. A Shochiku film, black-and-white.

"Crying for the Sun", directed by Shigeo Fujita, using amateur actors: a film about juvenile delinquency.

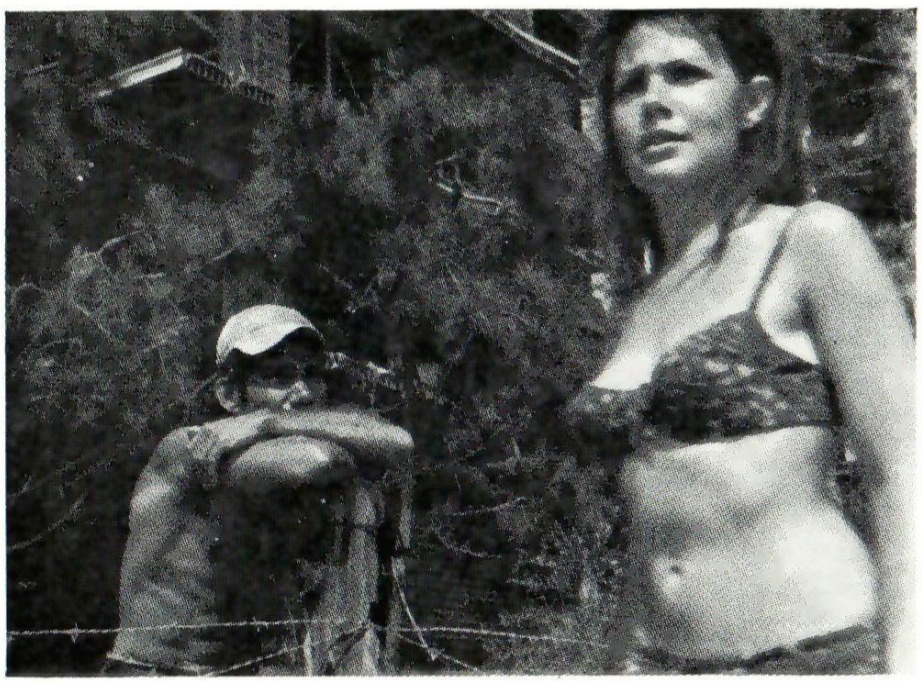
"The Three Faces of Love", a Naboru Nakamura film about three sisters and their lives. With Michiyo Aratama.

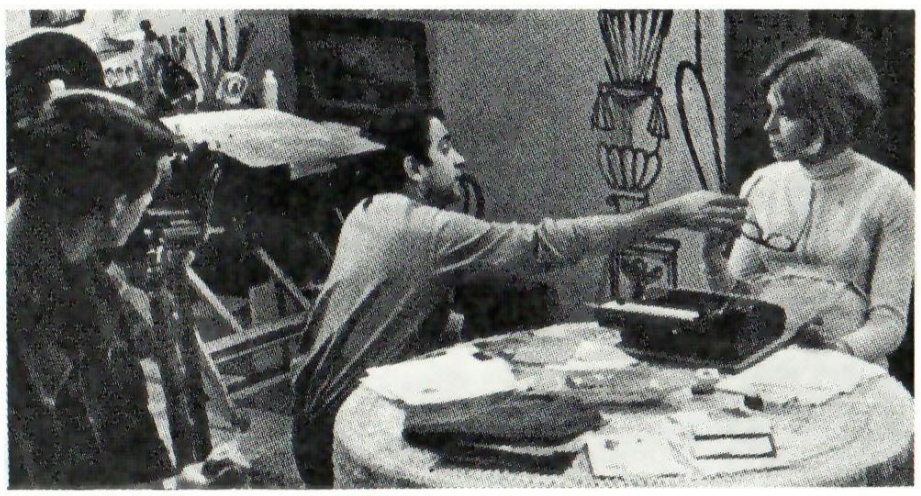
New productions include Tadahiko Isomi's "The Neon Jungle" in which Shoichi Ozawa, star of "The Pornographer", appears in another Shohei Imamura scripted picture about a compulsive man. This time it involves girls in the cabaret he runs.

"Two in Shadow" is directed by Mikio Naruse and is about a young woman who falls slowly in love with the young man who accidentally killed her husband. Yuzo Kayama and Yoko Tsukasa are the stars.

Above: "From "Tokyo Bath Harem".

Below: From "The Neon Jungle"





Above centre: From Jose Maria Forn's "La Piel Quemada", an honest, if not always successful attempt at avoiding a merely commercial film. Above: Jorge Grau, one of Spain's most important new directors, on the set.

Right: Esperanza Roy and Robert Packer in "Smashing Up" directed by Francisco Regueiro who made his first film "El buen amor" in 1963. He has made only one film in between, "Amador", described as the only erotic production prior to 1968.

Left: Jorge Grau directing Sara Montiel in "Tuset Street"

SPAIN the new the established an interaction

The San Sebastian and Pesaro festivals gave a further glimpse of what is happening in Spain in the feature and short film worlds. It was inevitable that the continual influx of foreign film-makers (from America, Italy, France, Great Britain mainly), should create a new attitude towards the free expression of personal relationships with the young Spaniards themselves being more concerned with freedom of political and social expression. The two together have created a new climate of film-making in Spain which has touched much of the commercial production so that there is beginning to be a genuine intermingling of new and established talent.

Not that there aren't still problems. Inflation in both production and exhibition and the dropping off of audiences are still apparent, but in spite of this a new Spanish cinema has emerged which is being taken note of at the next Mannheim Festival where a special week will be dedicated to it.

Talman Gross, founder of the festival, remarked on the very real difference between films made in Barcelona and Madrid. "The films from Barcelona have a similarity of style and form, they could almost be by the same director — an impression strengthened by the use of the same players in the films. They are less Spanish films than European."

At Pesaro the work of a new young independent group working from Madrid was shown for the first time: Adolfo Arrieta, Emilio Martinez-Lazaro, Augusto M. Torres and Alfonso Ungria. Particularly notable were Martinez-Lazaro's "Circumstancias del milegro" and Torres' "La Mano de Madera".

Indicative of the alchemy of new ideas on the establishment is Jose Maria Forn's "La Piel Quemada", made last year and which was an attempt to break away from his long list of purely commercial films.

On the other hand Jorge Grau, one of the early new wave directors with "Noche di Verano", "Acteon", "Una historia de amor" has made part of "Tuset Street", an evocation of a popular district in Barcelona with the popular star Sara Montiel as a star of the famuos Barcelona Music Hall, the Molino. He is currently engaged on another film "La Cena", which, as in "Acteon", states that the price of freedom is loneliness.

Playing opposite Sara Montiel in "Tuset Street" was Patrick Bauchau, husband of Mijanou Bardot. In Spain with her husband, Brigitte's sister took the opportunity of playing in a film (directed by new wave director, Jacinto Esteva)

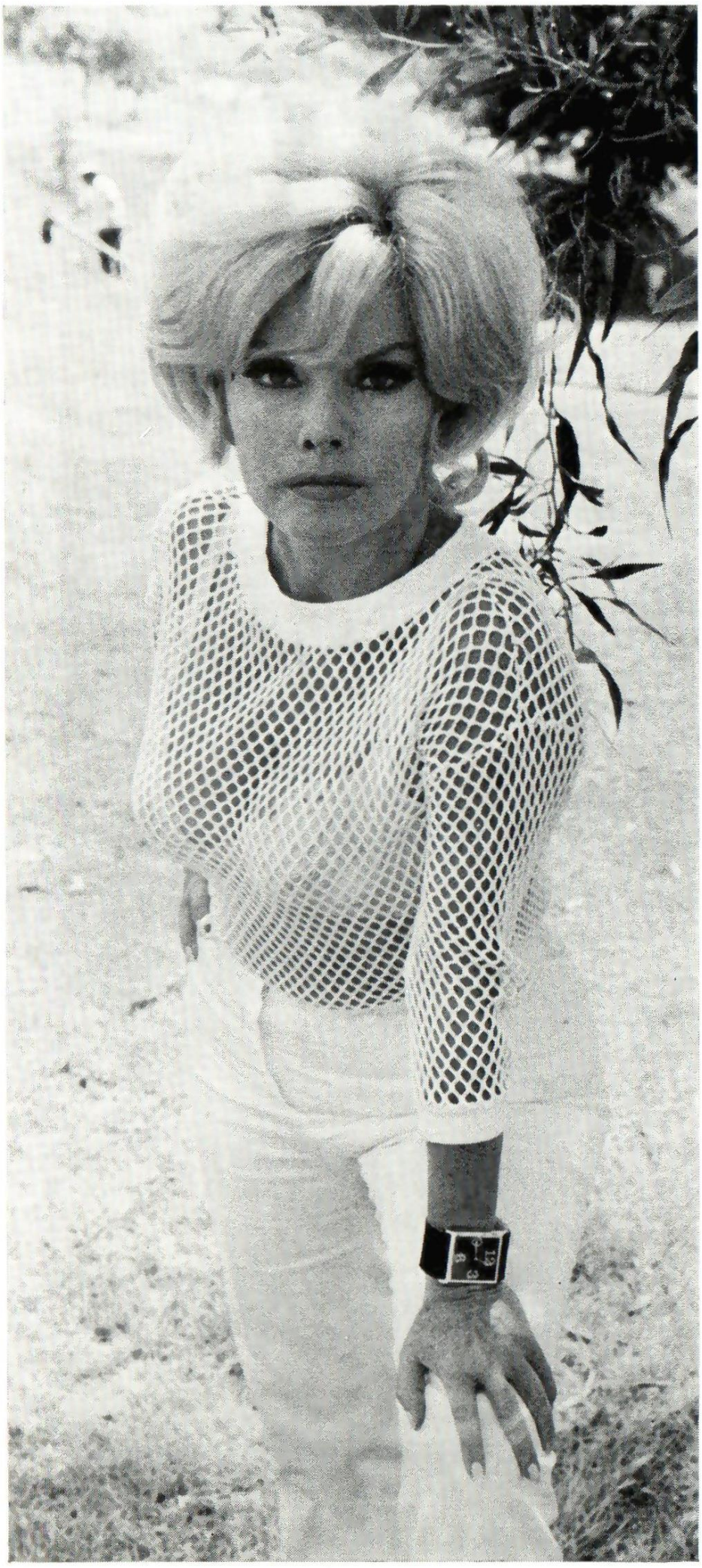
called "Aprés le deluge" — Francisco Rabal is her co-star.

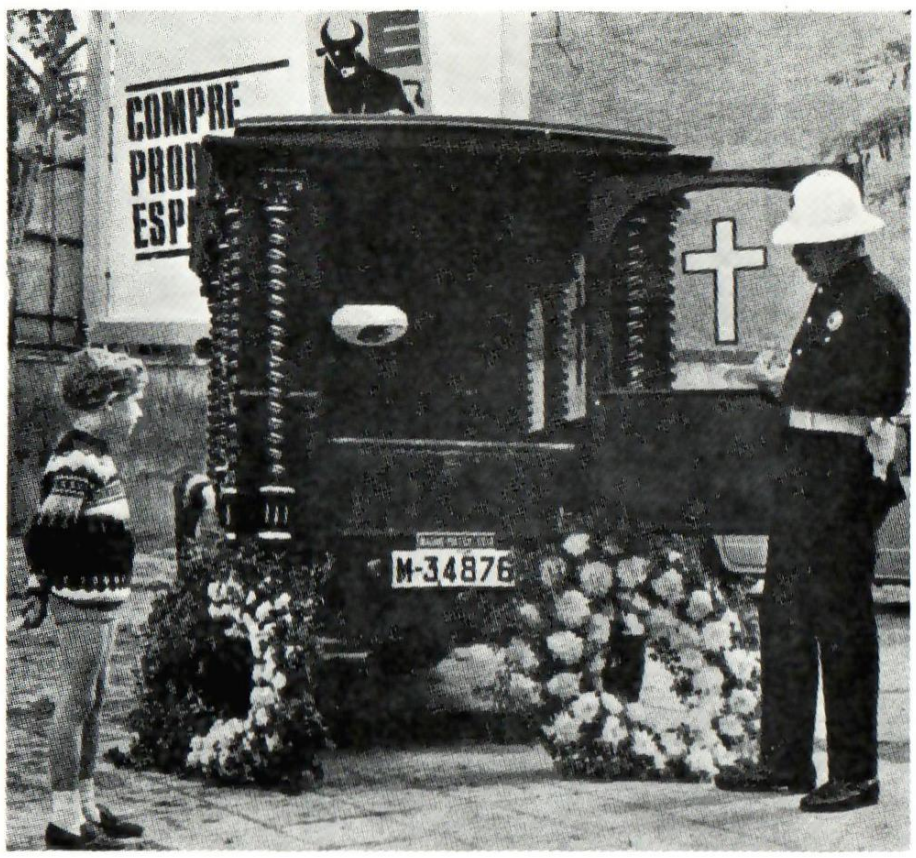
Esteva is one of the so-called Barcelona school which also includes Vicente Aranda, Ricardo Bofil, Joaquin Jorda, Carlos Duran and Gonzalo Suarez.

"Aprés le Deluge" is a kind of "The Fox" in reverse, for it is Miss Bardot who disturbs the security of two men, living alone in a house in the middle of a forest.

The film is a co-operative effort with the players taking a percentage of the profit.

This might be thought to be an unusual subject for the Spanish cinema but in recent productions the "permissive society" has made its impact. Jaime Camino's "Tomorrow is another day" has an actor and model living together and stealing a car at Torremolinos to go off together for a new chance; Eloy de la Iglesia's "Something Bitter in the





Above: The hearse is often featured in Spanish black comedies — a vein of humour strangely Hispanic — the scene is from Manuel Summer's' "No somos de piedra".

Left: Maria Martin as an attractive foreigner on the look out for gigolos on the Torremolinos beaches in "Dias de Viejo Color" directed by Pedro Olea, another new young director.

Mouth" has three women (of varying ages) living together in a house where they enjoy different experiences with several men; Fernando Ayala's "Maria and the Other" has two girls arriving in Buenos Aires, one good, the other intending to take to prostitution; Esteban Farre's "Saturday on the Beach" has a summer holidaying husband running off the rails; Antonio Ribas's "The Wild Ones of the Saint-Gilles Bridge" has a troup of down-and-out actors adopting dubious means of earning money.

Young director Francisco Regueiro touches a controversial subject with "Smashing Up" in which an ex-prostitute married to an American negro lives with him in Spain. They want to return to the United States but the shadow of Vietnam is upon them. Esperanza Roy and Robert Packer are the stars.

All of which shows that the commercial Spanish cinema is not unaware of the strong themes that are attracting audiences in other European countries and which they must deal with if they are to sell their films abroad.

To some extent it also reflects the compromises young directors must make if they are to stay in the film business in Spain.

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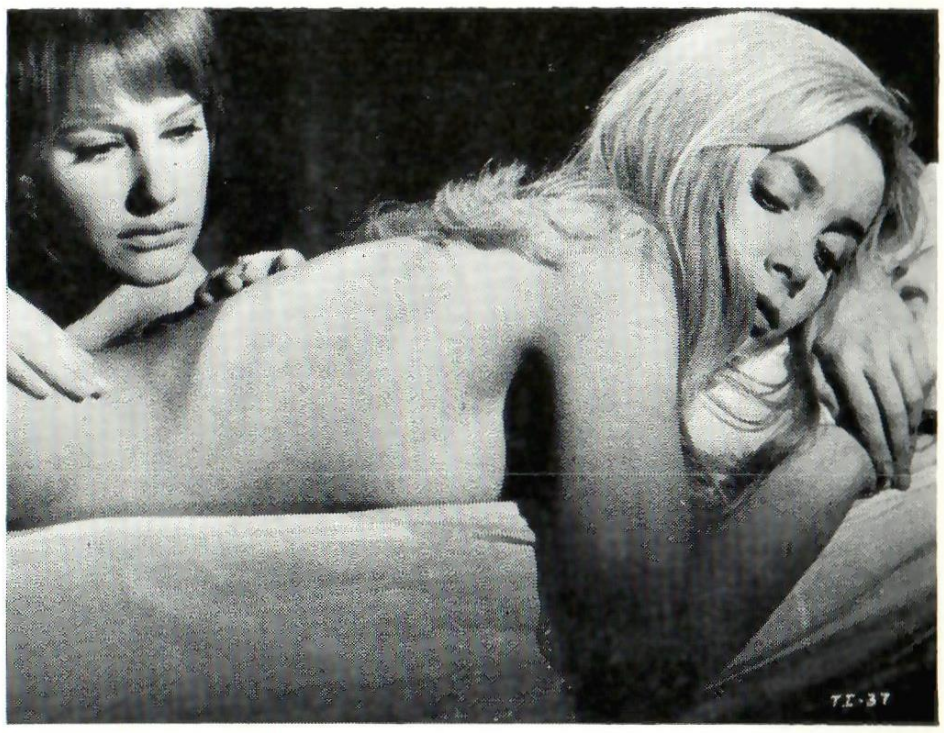

Right: Essy Persson and Anna Gael in "Thérese and Isabelle."

Violette Leduc was born in northern France in 1908, the illegitimate daughter of a servant seduced by the son of her employers.

She studied until she was twenty and although her early novels won her recognition in top French literary circles (Sartre, Camus, Cocteau) she did not achieve a material success until her autobiographical work "La Batarde" (1964).

"La Batarde" was issued widely here by Panther (9s.6d.) who last month published her "The Lady and the Little Fox Fur", the touching story of a destitute old lady who desperately tries, in Paris, to sell her most treasured possession, her fox fur. Failing this, she surrenders all dignity and turns to begging, yet in this surrender she discovers a new world of contacts that bring her peace.

But more important, certainly for the filmgoer, is the new publication of Mlle Leduc's "Ravages" (Arthur Barker 30s., translated sympathetically by Derek Coltman who did the previous works).

This novel is a portrait of an emotional young girl who desperately needs love and the expression of it but who is constantly aware of her own inadequacy of expression and communication which is partially due to her introvert feelings of personal intimacy and possession.

The first section of the book is called a prologue: "Thérèse and Isabelle", and it is this that forms the basis of the American Radley Metzger's film, "Thérèse and Isabelle" which is currently doing fantastic business in New York.

Metzger made his film last year in France (where it has not yet been shown) and the players are Essy Persson, Anna Gael, Barbara Laage, Anne Vernon and Maurice Teynac. The film will be distributed in this country by Gala Films.

But "Thérèse and Isabelle" is only a prologue to the whole emotional existence of Thérèse.

Mlle Leduc is concerned with the need for love in an almost abstract sense, that is to say the need for love's expression through any relationship. In the case of Thérèse her mother has provoked in her the habit of emotionalizing which she continues at the boarding school to which she is sent, with the more sophisticated Isabelle.

Taken from school to Paris at the whim of her mother Thérèse tries in vain to contact Isabelle but meets, at a concert, Cécile, one of the assistant teachers who is now working at a village school south of the capital.

Thérèse visits her weekends but now she begins to experience the vacillation of love — the desire and rejection — first with Cécile and then with Marc, who marries her and then abandons her when she is pregnant.

It is this emotional fluctuation and Thérèse's sharp-eyed examination of it and herself that Mlle Leduc achieves very well.

The close of the book deals with the birth of the child and Thérèse's acknowledgement of her loneliness which, with her inability to rationalize her emotional needs, has been manifest throughout.

Mlle Leduc, at best, writes with a lyrical insight and feeling that captures the pure flame of emotion. Her Thérèse and Isabelle are, perhaps, given insights beyond the years of minors, but the character of Thérèse is constant and poignant throughout the book.

Just out in Penguin is Francoise Sagan's "La Chamade" (4s) which Alain Cavalier is now making into a film with Catherine Deneuve, Michel Piccoli and Roger Van Hool as the trio. Despite the somewhat wearisome young man-old man vacillation of her heroines, Miss Sagan has a way with her in describing the realistic balance of sex and materialism.

Above: Sandy Dennis and Anne Heywood in "The Fox', the film version of D.H. Lawrence's novel which is available in paperback (Sphere 5s).

Left: Claude Rollet and Marlene Jobert in a pleasant reading position in the film, "Operation Leontine", writer Michel Audiard's first film as a director. Rita is a young girl who can usually manipulate men to her own advantage. But when she is done out of her share of a hold-up she calls in the redoubtable Leontine, her aunt (Francoise Rosay) who organizes a marriage between Rita and Charles — the nephew of the offending crook.

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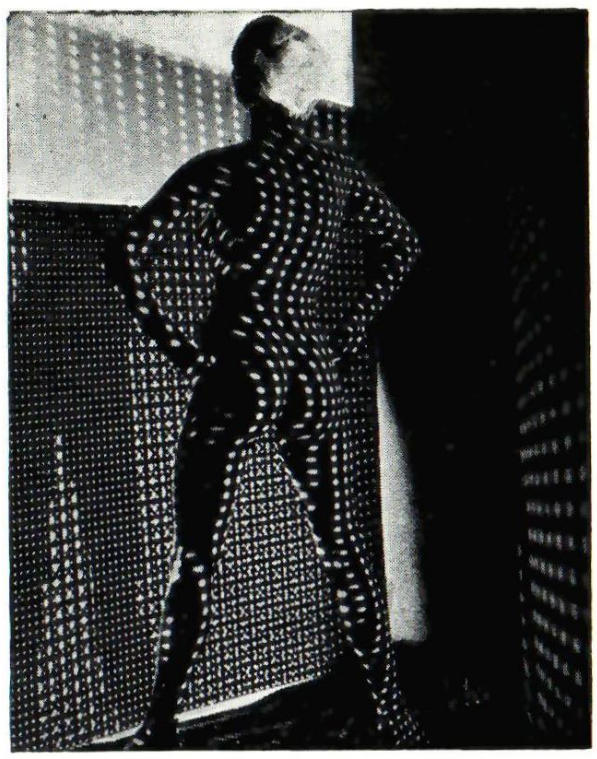
Right now we cannot think of the first dumb blonde (or brunette for that matter) but the idea of a voluptuous body carrying a tiny mind has been a provocative one for a very long time indeed. Certainly one of the most devastating film creations was the Marilyn Monroe image, particularly in "Seven Year Itch" and "Some Like It Hot" and to some extent, Candy (heroine of the controversial novel by Terry Southern and Mason Hoffenberg) is very much in the same tradition, with the added twist that her dumbness is, in fact, over-intellectual projection. In other words when Professor Mephesto makes a pass at her she interprets it as a great visionary's need to assuage his loneliness. Again when the Great Grindle indoctrinates her into a new philosophical order, the fact that copulation is involved seems odd to her but not outside the bounds of free intellectualism. It is this extended projection by a thoroughly amiable nature that makes Candy different and often very funny but there are great hunks of the novel (particularly in the hospital chapters) that are overdone and overlong. Nevertheless, the continual intellectual explanation of what, in other circumstances, could be described as natural, homey lust is funny and often cuts hypocrisy down to size.

A film version of the novel has now been made in Italy with Ewa Aulin delightfully evoking the cuddly Candy and Richard Burton is Mephesto, Marlon Brando, Grindl; Ringo Starr — Emmanuel; John Astin — Daddy;

Below left: Renato Rascel and Anna Magnani with the photographer Roberto Biciocchi during the shooting of "The Secret of Santa Vittoria". Right: Ringo Starr and Ewa Aulin (as Candy) in the new film of the novel which Bernard Geis publishes Sept. 9th.



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VENICE: From page 2.

ests — after Chiarini had announced that he would resign after this year's festival — after the vice-president of the French Union of Students (M. Jacques Sauvageot) had written to Prof. Chiarini denying he would participate in the Round Table Discussions — after a home-made bomb had exploded in front of the doors of the Festival Palace on the Sunday morning, a few days before the Festival was due to open — after all this Prof. Luigi Chiarini offers an interesting programme for the festivaliers.

The films mentioned are: Pasolini's "Teorema", Bertolucci's "Partner", Gian Vittorio Baldi's "Fuoco", Nelo Risi's "Diary of a Schizophrenic", Lilliana Cavani's "Galileo", Carmelo Bene's "Nostra Signora dei Turchi", Giorgio Bontempi's "Summit", Philo Bergstein's "The Compromise" (Holland), Martin Karmiz. "Seven Days Elsewhere", Gerard Vergez's "Ballata per un cane", Maurice Pialat's "Peau dure", Charles Belmont's "L'Ecume des jours", Robert Lapoujade's "Socrates"

Independent films from America include John Cassavetes' "Faces", Peter Goldman's "Cycle of Ashes", Robert Frank's "My Brother and I", Barry Shears' "Wild in the Streets" and a documentary on the "Monterey Pop Festival".

Jakubowski's "The Deserters", Edouard Noelte's "The Castle" and Kluge's "Artists, undecided under the Big Top" (Germany). Peter Brook s "US" (Great Britain), Djordjevic's "Midi 1948" (Yugoslavia), Saura's "Stress es tres tres" (Spain), Esteva's "Après le Deluge" (Spain),

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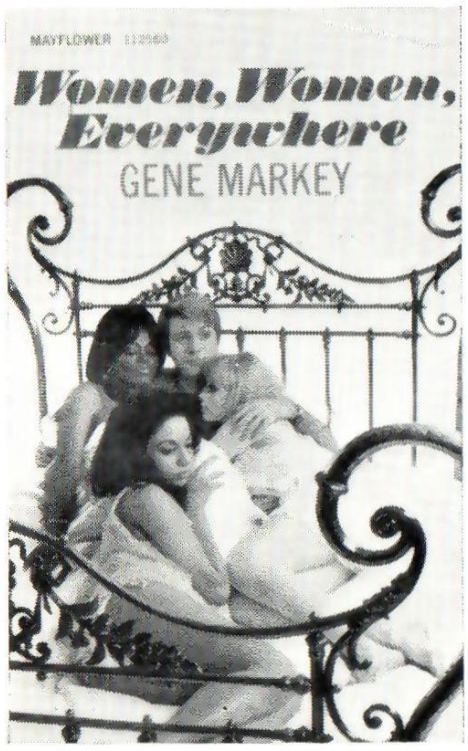

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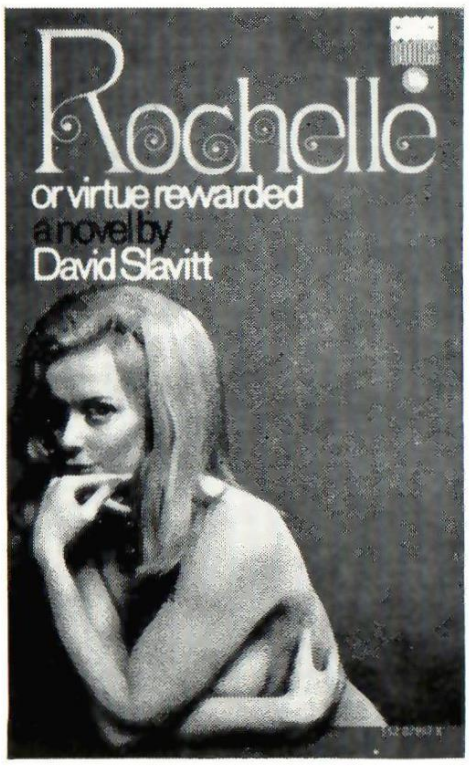

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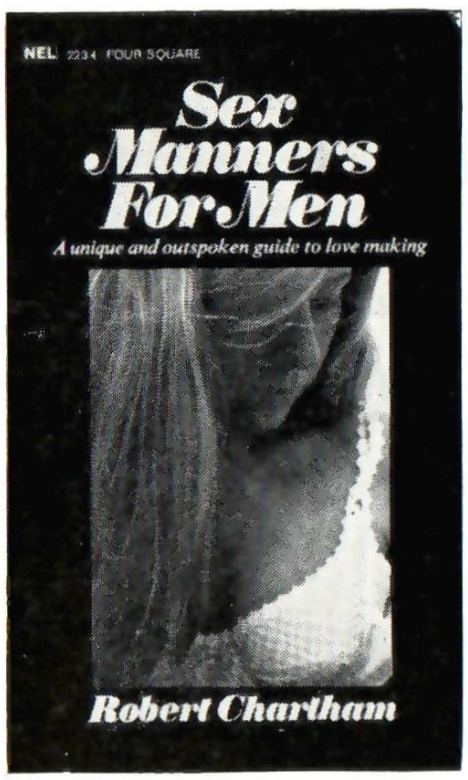

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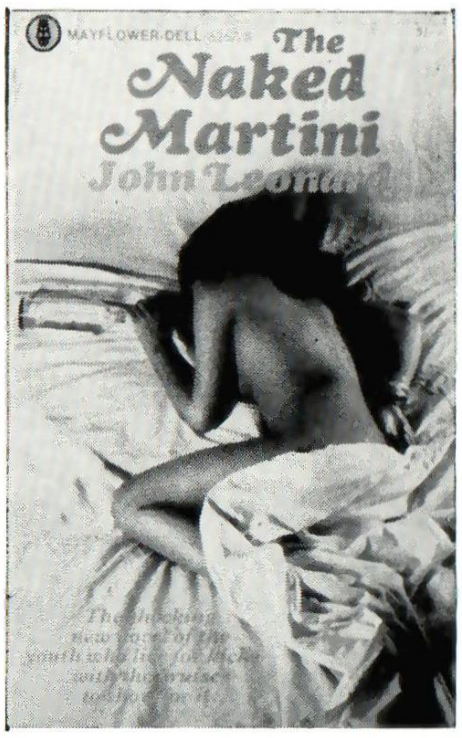

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new yugoslav films at pula - peter cowie

Above right: From Pavlovic's new film, "When I Am Dead and White". Left: From Bato Cengic's "Playing at Soldiers" (which was shown at Cannes as "The Children After").

YUGOSLAV PRODUCTION in 1967-68 reached a total of 36 features, and 15 of these were screened in the Roman arena at Pula last month. Although there were the usual squabbles over the jury's decision, few spectators disagreed with the major award-winner, Zivojin Pavlovic's "When I Am Dead and White", which confirmed the bleak, uncompromising, and totally absorbing talent we saw in "The Homecoming" and "The Rats Wake Up" in Belgrade last year (see CFR May 1967). Like Aldo in Antonioni's "El Grido", the footloose hero of this new film stumbles towards his fate through a drab, grey world, snatching clumsily at the affections of one woman after another and then rejecting them with a callousness born of his rodent's desire for survival. Janko enjoys a brief success as a singer travelling through small Serbian towns with a blowsy blonde at his side, pleasing remote army garrisons and groups of industrial workers. Pavlovic tells all this with blunt, unglamorous images, ending with Janko propped up in a latrine after being shot dead by a farm manager.

Makavejev's film personality is as cheerful as Pavlovic's is pessimistic. "Innocence Unprotected" is a scrapbook of the forties, a welding together of interviews, newsreels and sequences from a wide-eyed melodrama made in clandestine conditions under the Nazi occupation. The leading figure to emerge from this collage is Aleksic, a professional strongman who is something of a folk hero in Serbia. Makavejev points out that Aleksic mingled documentary material with fictional scenes twenty years before Godard, and there was a roar of approval from the 12,000 spectators in the Pula Arena when the 60 year old acrobat leapt onto the stage flexing his muscles and doing handstands. Like "The Switchboard Operator", "Innocence Unprotected" is thoroughly entertaining and open to many interpretations.

Purisa Djordjevic, whose trilogy of "The Girl", "The Dream", and "Morning" was so impressive a picture of Yugoslavia under the impact of war and change disappointed in Pula this year with "Noon". The theme is highly significant. A Soviet Embassy employee falls in love with a young Yugoslavian girl in 1948, but just after their marriage Tito breaks away from Moscow, and their lives are divided for ever. The trouble is that Djordjevic's style is too flashy, full of self-conscious flashbacks and fashionable reminders at start and finish that the players are merely players and the film merely a film. 15 year old Neda Arneric, who made her debut in "The Dream", is the nubile heroine of "Noon".

Another attractive Yugoslavian actress made "Three Hours of Love" (directed by Fadil Hadzic) well worth watching as it followed the adventures of a maid who has to make the most of her brief respite from work each week, and who is eventually seduced by her portly employer while his wife is sitting demurely at the opera.

One of the slickest and most professional features at Pula was "I Have 2 Mummies and 2 Daddies", an amusing and yet tactful attempt to deal with the effects of divorce on modern

Left: Fron "Innocence Unprotected"

Left: The lovely and intelligent young Stanislava Pesic in "Three Hours for Love" directed by Fadil Hadzic.

Above: Slavko Simic as the man tormented by a red blob in Dusan Vukotic's disturbing, "A Stain on his Conscience", a brilliantly imaginative short.

children. The film is colourful, spicy, and especially good at describing a boy's incipient sexual awareness as he watches his young step-mother playing the coquette.

Bato Cengic's brave and decisive debut as a director with "Playing at Soldiers" has already been described in Gordon Reid's Cannes report, and the film looked even better at Pula. But another exciting newcomer is Branko Ivanda, whose "Gravitation" sports a Jean-Pierre Léaud-type youth who is trying to shake off his own superficial approach to life. The story is old hat; but there is a certain idiot logic in the clerk's adventures before he settles down to a predictable bourgeois existence after his father's death.

It was strange that Dorde Kadijevic's "Expedition" failed to attract the Jury's eye, for Slobodan Perovic gives a marvellous performance as a villager who finds himself an unwanted refugee during the war, and yet who obstinately protects his small calf. On a symbolic level, the calf is a kind of pointer to the kindness that is hidden beneath the peasant's coarse and brutal behavior. "Expedition" was possibly the best photographed picture on view during the week too.

A duller picture, but one which at least avoided the temptation of going for a wartime theme, was "The Sun from Another Sky", directed by Milan Kosovac, and starring the popular actress Snezana Niksic as a girl who befriends a young criminal as he tries to escape to Germany with a group of building workers.

Aleksandar Petrovic, director of "Happy Gypsies", has been shooting a new film for United Artists release. The working title is "It Rains in my Village", and Annie Girardot, Ivan Paluh, and Eva Ras (the girl in "Switchboard Operator") are the leading stars. It is inspired by Dostoievsky's "The Devils", with a modern sociological slant.

Finally, a word for an out-of-competition screening of some recent Zagreb cartoons with Vukotic's blend of animation and live action, "A Stain on his Conscience", standing out as a remarkable advance in this field, and Nedelko Dragic's "Diogenes Perhaps" emerging as one of the finest cartoons of the year, spilling over with original visual jokes.

S F AT TRIESTE

The sixth Trieste Festival of Science-Fiction films was held between July 6th and 13th in the customary setting of the San Giusto Castle, an imposing open-air arena high above the town where simulated galaxies on the screen occasionally seem to merge with the night sky itself. Previously an event much dominated by horror films, this year's Festival was powerful evidence that in Continental countries at least, science-fiction cinema has come of age — even if the film that won the Golden Asteroid, the British entry "The Sorcerers", had some conventional box-office bloodletting for what were mainly sensationalist motives. It was as much for Karloff, however, as for director Michael Reeves' talent that the film gained attention; the grand old man of the monster movies continues to bring a special brand of charm and dignity to the type of roles that he has been playing for over thirty years, as the Festival demonstrated with its Retrospective sessions (organised by the British Film Institute) that included Ulmer's "The Black Cat" and Whale's "Bride of Frankenstein".

The nationality of Trieste's most popular monsters this year, however, was Japanese. Jan Fukuda's "Ebirah" featured the fire-breathing dinosaur Godzilla in competition not only with an enormous crustacean called Ebirah but also with a gigantic moth called, rather uninventively, Mothrah. This lively trio conduct a number of titanic battles on an island which is also being used as a base by a military dictator planning to overwhelm the world with nuclear weapons; his plans are effectively squashed by Godzilla who enthusiastically plays the game (inherited from "Mighty Joe Young") of catching aircraft in mid-flight. Japanese monsters in a different setting were featured in "Battle Beyond the Stars", with Robert Horton and Luciana Paluzzi under the direction of Kinji Fukasaku; this curious hybrid, in which stoical American astronauts dashed about grimacing in unison like the peasants in Kurosawa films, tells how the one surviving blob of green slime from a rogue asteroid multiplies into a whole army of trundling freaks on a space-station where the commanding officers are at loggerheads. Very much in the Murray Leinster tradition, and with some pleasing special effects, the film nevertheless remained at the level of a romp — and now that Kubrick has shown what can be done Fukasaku's spaceships looked sadly no more than toys

After "Space Odyssey", screen s-f is clearly going to have to change its direction The two Russian entries at Trieste gave some idea of possible new turnings; the first, "He's Called Robert", was a satirical comedy in which a humanoid robot is turned loose on society and like Candide discovers that the rules are beyond its comprehension (a prizewinning per-

Cont. Page 30

Above: Essy Persson in "I, A Woman". The novel by Siv Holm is a Mayflower paperback, 5s. The film starts a run at the Continentale, Brighton from Sept. 8th and is due in shortly at the Cameo Royal (London) with "Where the Action Is" (Espions a l'Affut).

TRIESTE from page 29

formance by Oleg Sitzhenov in the double part of the robot and its inventor, but otherwise somewhat ponderous), while the second, Sherstobytov's "The Andromeda Nebula" was an epic of galactic exploration in an era when love has become outmoded Sherstobytov's style has elements of genuine grandeur; for all that his identically swarthy characters declaim like opera stars, there are rare glimpses in his film of the beauty that could lie in alien landscapes and the paraphernalia of existence in the far future.

From France came another comedy, Henri Lance's "Ne Jouez Pas avec les Ma-tiens", with Macha Méril, Jean Rochefort, and a glimpse of Haydée Politoff. Two inept newspaper reporters arrive at a remote island to do a story on a woman about to give birth to quintuplets, discover she isn't even married and ultimately trace her lover to one of the occupants of a flying saucer. Beautiful colour photography by René Mathelin, and a jaunty stream of wisecracks; it's no masterpiece but it confirms that much of science-fiction is unashamedly humorous. By way of contrast, Zbynek Brynych's extraordinary film "I, the Justice", demonstrated that the Czechs, whose previous Trieste entries have usually been comedies, are as rivetingly competent with s-f melodrama. Brynych creates a nightmarish fantasy out of the supposition that Hitler lived on to be tortured after the war by a group of men determined to wreak an adequate revenge upon him. In doing so, of course, they end up as neo-fascists, spreading a new tide of wholesale murder — a comfortless message yet a more contemporary one. As with the best of science-fiction, the Festival reached, through Brynych, the conclusion that human beings are the worst monsters of all. **P.S.**

notes on the month

"Swan Lake" (Royalty) is a splendid record of the Fonteyn-Nureyev partnership even if it is a jewel in rather a mediocre setting. Essentially a stage version with the sets, costumes and lighting not adequately contrasted for film purposes, it gives us an opportunity of seeing at closer quarters the imperious perfection of Nureyev and the truly great technique of Fonteyn even if closeness diminishes her Odile. There are no close-ups, as such, of Fonteyn only a few of Nureyev.

Jean-Pierre Mocky's comedy "Order of the Daisy" (Paris Pullman) has neither the satirical qualities of his "Les Snobs" nor a basically funny premise as in "Un Drole de Paroissien".

There are some incidentally funny moments (Michel Serrault as a wife-ridden policeman) but Claude Rich as a forger of marriage certificates and Francis Blanche as a wolf-howling inspector have their work cut out to keep the comedy from sinking.

Incidentally the Federation of Film Societies are publishing illustrated programme notes now (price 1s.) and the first two in the series are on "Daisies", and "Order of the Daisy". They are informative and invaluable for quick reference.

Two hours of shorts, press shown a couple of weeks back for the NFT International Shorts season revealed how careful a programmer has to be when arranging this kind of material. Just how much experiment should be allied to more traditional expression? Is the experiment not simply self-indulgence?

Dusan Vukotic's "A Stain on His Conscience" (Yugoslavia — 30 mins) is a surrealistic-horror film of real power about a man, sitting quietly in a restaurant who is suddenly hounded into hysterical fear by an implacable red blob. From ordinary situations (in the restaurant particularly), Vukotic draws a powerful sense of the macabre.

Martin Sharp and Bob Whittaker have, with "Darling, do you Love Me" and in 3½ minutes flat provided an abrasive comment on female possessiveness. Good this.

Peter Foldes' "Eveil" (France, 23 mins) has some typical Foldes' graphic conjuring effects, frequently disturbing, always professionally achieved, but perhaps a little too indulgent with the live figure — splendid though it is.

Robert Nelson's "The Great Blondino" is a kind of send-up of underground films purposely using many of the technical shortcomings and erotic symbolism of the genre. Forty three minutes seemed at least thirty too long.

Three notable films this month: Pierre Etaix's new comedy "So Long as you're Healthy" (Cameo Poly soon), "The Birds Come to Die in Peru" (Curzon) and Istvan Szabo's "Father" (Paris Pullman).

In his new comedy Etaix is worried about his health and tries to get some country air — some of the gags are splendidly funny.

Jean Seberg is the star of "Birds" and plays a young woman suffering

Godard from page 5

and in their private lives in and around London.

Society, even with the best of intentions, pushes us to destruction — but we can in a small way, create our own personal society, and perhaps tomorrow, or the day after, the small society will be seen to be international.

Godard's increased preoccupation with politics has dismayed many of his admirers. Since Belmondo's American — trigger-happy at the word communist — and Anna Karina's Vietnamese, in "Pierrot le Fou", and Jean-Pierre Léaud painting "US go Home" on an American car in "Masculin Feminin", and his own forthright statement at the Venice festival last year that with "La Chinoise" he wanted to really Moscow and Peking against the common enemy — many have found him merely "an ideological bourgeois with a confused ragbag of political ideas".

In fact, as Godard also said at Venice, this confusion is why he makes films like "La Chinoise": "Et c'est parce que mon sentiment est complexe et difficile que j'ai fait un film pour moi-meme, ensuite ue,p əıʌuə discuter avec des gens."

In this sense Godard seems to imply that he tries to probe ideas as he makes the film, much as one does in a discussion or argument. However, in Hollywood recently he said: "in 'La Chinoise' none of the actors were really Marxist-Leninists. For the interviews, I prepared them in the general sense. For example, let's say Jean-Pierre Léaud: I said to him I will talk to you about that and that and that and that, and you will answer that and that and that — but the way you want. So that he was aware of the questions before and he knew the general way of answering but not the particular details."

Q.: "Did you ask the actors to study about Marxism-Leninism?"

Godard: "Yes, I did, but they didn't do it."

This does rather seem to be an enquiry on a pre-judged theme.

Nevertheless Godard's political cinema is one of the most vital things in current film-going

Below: From "Viva Che"

attacks of nymphomania. It is writer Romain Gary's first film as director.

Thirty-year old Istvan Szabo's film is a moving study of a boy who creates a hero of his father, killed in the last war, but as he grows older, he begins to see the real man behind the image he has created.

september

Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy One (GER 2981) — Bo Widerberg's sunny tragedy Elvira Madigan

Academy Two (GER 5129) — Ulysses

Academy Three (GER 8819) — Rondo. Next programme: Dreyer's Gertrude

Cameo Moulin (GER 1653) — Massacre for an Orgy & Topless Story

Cameo Poly (LAN 1744) — For three weeks — Antonioni's Blow Up & Patch of Blue. Next programme: from 12th: Pierre Etaix's Tant qu'on a la Sante

Cameo Royal (WHI 6915) — Dominique Boschero in Fire of Love & Nude Camera

Cameo Victoria (VIC 6588) — Bunuel's Belle de Jour with Catherine Deneuve

Charing Cross Road, Jacey (GER 4815) Stefania (Greek)

Cinephone, Oxford Street (MAY 4721) — I Need a Woman & Pleasures of the Bath. Next programme: Rosanna Schiaffino in A Witch in Love

Compton Club (GER 4555) — **Members only.**

Continentale (MUS 4913) — Seventeen & Sex Quartet

Curzon (GRO 3737) — Jean Seberg and Maurice Ronet in The Birds Come to Die in Peru. See CFR July 68

Dilly Club (GER 6266) — Members On y

Gala Royal (AMB 2345) — A Man and a Woman & Le Bonheur

New Victoria — Clint Eastwood in The Good, the Bad, the Ugly

Odeon, Haymarket (930 2738) — Jacques Tati's Playtime

Paris Pullman (FRE 5898) — Order of the Daisy. Next prog.: Istvan Szabo's fine film, Father (Hungary)

Piccadilly, Jacey (REG 1449) — Skin, Skin

Hampstead, Everyman (HAM 4071) — Une femme est une femme, 9 (7); Pierrot le Fou, 16 (7); Masculin-Feminin, 23 (7); Visconti's Of a Thousand Delights, 30 (7)

Birmingham, Cinephone — A Woman Is a Woman & To Love; I Need a Woman & Pleasures of the Bath; Mondo Cane No. 2; & Vivre pour Vivre

Brighton, Jacey — I Need a Woman & Pleasures of the Bath; Belle de Jour & East West Island; Amorous Virgin & The Other Sex; Virtue Runs Wild

Brighton, Kemp Town, Continentale — From 8th: Essy Persson in I, a Woman

Edinburgh, Jacey — Mondo Cane No. 2 & Her Private Hell & Young Girls Beware; Girls, Girls & Dark Nights in St. Pauli; Idiot in Paris & The Rape

Liverpool, Jacey — Skin, Skin & Nymphettes; Idiot in Paris & The Rape; The Question of Rape & Nude Ones; Mini-Weekend & Lost Sex

Manchester, Cinephone — Virtue Runs Wild & It Happened All Night; The Fiends & Stella; Girls, Girls & Dark Nights in St. Pauli; Skin, Skin & Sexy Party

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CLASSICS

Baker Street — The Reluctant Debutante, 1 (7); East of Eden, 8 (7); Rebel Without a Cause 15 (7); The Roman Spring of Mrs. Stone, 22 (7); Hemingway's Adventures of a Young Man, 28 (7); Late Shows — Every Friday: Lover Come Back, 6th; The Innocents, 13th; Last Meeting, 27th

Brixton — I'm All Right Jack & Two Way Stretch, 12 (3); Hercules & Atilla the Hun, 16 (3); The Vampire Bat & From Here to Eternity, 23 (7)

Chelsea — Fellini's 8 ½, 8 (7); Life at the Top, 15 (7); From the Terrace, 22 (7); Inside Daisy Clover, 29 (7)
Late Shows — Piege pour Cendrillon, 2 (5); King Kong, 9 (5); Bande A Part, 16 (5); The World of Henry Orient, 30 (5)

Croydon — Morgan — A Suitable Case for Treatment & Bachelor Girl Apartment, 8 (7); Rebel without a Cause & The Sleeping Car Murder, 22 (7); The Chase, 28 (7)

Dalston — Twice Told Tales & The Devil's Hand, 9 (3); The Incredible Shrinking Man & Wake Island, 12 (3); Al Capone & Dillinger, 23 (7); The Amazon Woman & Love Slaves of the Amazon, 26 (9); The Gorgon & The Night Walker, 30 (3)

Hampstead — Late Shows — Every Saturday: A Taste of Honey, 7th; Paris Vu Par, 14th; Lover, Come Back, 21st

Kilburn — The Third Man, 8 (7); **Adam's Rib, 15 (7); Light in the Plazza, 29 (7); Late Shows — Every Saturday: Way of the Wicked, 7th; The Curse and the Coffin, 14th; Have Another Bier, 21st; Frustration, 28th**

Praed Street — The Terror & The Black Scorpion, 8 (7); Solomon and Sheba, 22 (7)

Stockwell — Solomon and Sheba. 8 (4); Some Like It Hot, 12 (5); Darling, 15 (4); Cat Ballou, 19 (3); Zorba The Greek, 22 (4); Whatever Happened to Baby Jane? 29 (4)

Tooting — Sex in the Grass and Blue Jeans, 15 (7); Gorilla at Large, 29 (7); Late Shows — Rattle of a Simple Man, 14th

Waterloo — The Beggars Opera, 15 (7); The Opposite Sex, 22 (7); The Brothers Karamasov, 29 (7)

Belfast — Two Way Stretch, 2 (6); The Great Race, 9 (6);
Late Shows — Every Friday — Madeleine, Telephone, 136211, 6th; Rattle of a Simple Man, 20th

Bradford — Late Shows — Every Saturday — The Long and the Short and the Tall, 7th; Seduction of Julia, 14th; And So to Bed, 21st; Four for Texas, 28th

Brighton — Al Capone & Dillinger, 19 (7); Here We Go Round the Mulberry Bush, & All the Way to Paris, 26 (7); Late Shows — Crooks in Cloisters, 20th; Have Another Bier, 27th

Chester — The Fabulous Adventures of Marco Polo, 1 (7); Doctor Zhivago, 9 (13); Poor Cow, 22 (7); Fanny Hill & Blue Jeans, 29 (7); Late Shows — Every Saturday — Vivre Sa Vie, 7th; The Trials of Oscar Wilde, 14th; Do You Like Women, 21st; This Sporting Life, 28th

Glasgow Curzon — Adam's Rib, 2 (6); The Brothers Karamazov, 8 (7); Doctor Zhivago, 16 (12); Night Scandal in Japan & Primitive Love, 29 (7)

Glasgow — Al Capone & Dillinger, 1 (7); The Russian Are Coming — The Russians Are Coming, 9 (6); Genevieve, 16 (6);

Leeds — Light in the Plazza, 8 (7); Cast a Giant Shadow, 15 (7); Darling, 22 (7); The Moving Target, 29 (7)
Late Shows — Every Friday and Saturday: The Green Mare's Nest, 6 (2); What Ever Happened to Baby Jane, 13 (2); Caged, 20 (2); Rattle of a Simple Man, 27 (2)

Manchester — Darling, 15 (7); The Moving Target, 22 (7); The Forsyte Saga, 29 (7); Late Shows — Every Saturday — Ship of Fools, 7th; Four for Texas, 14th; The Entertainer, 21st

Portsmouth — Solomon and Sheba, 15 (7); Sex in the Grass, 22 (7); Adam's Rib & Boeing, Boeing, 29 (7)
Late Shows — Every Friday — Crooks in Cloisters, 13th; The Curse and the Coffin, 20th; Have Another Bier, 27th

Sheffield — Darling, 8 (7); Madame Bovary & Billy Liar, 15 (7); Giant, 29 (7);

Southampton — The Great Race, 1 (7); Teahouse of the August Moon, 8 (7); The Hasty Heart, 15 (7); Onibaba & Honeymoon Italian Style, 22 (14)
Late Shows — Every Friday and Saturday — Caged, 13 (2); Rattle of a Simple Man, 20 (2); The Bargee, 27 (2)

Wallasey — Late Shows — Every Saturday — In Love and War, 7th; The Innocents, 14th; Saturday Night and Sunday Morning. 21st

Newcastle Tatler — Late Shows — Every Friday and Saturday — Who Wants to Sleep, 6 (2); Last Meeting, 13 (2); Paris Vu Par, 20 (2); The Haunted Palace, 27 (2)

Leicester — To Love & Une Femme est une Femme, 15 (7); Doctor Faustus, 22 (7); Angelique & The Possessed, 29 (7)

Victoria Cameo — Late Shows — Every Saturday — And So to Bed, 7th; The Long and the Short and the Tall, 14th; Thomas L'Imposteur; 21st; Une Femme Est une Femme, 28th

Hendon — Late Shows — Every Saturday — The Glenn Miller Story, 7th; Waltz of the Toreadors, 14th; The Ugly American, 21st; A Time to Live and a Time to Die, 28th

Hatfield — Late Shows — Every Friday — The Green Mare's Nest, 13th; Lover Come Back, 20th; What Ever Happened to Baby Jane, 27th

Chingford — The Informers, 7th; Vivre Sa Vie, 28th

Taunton — Late Shows — Every Saturday — Bitter Harvest, 7th;

Big event for the New Cinema Club this month is the illustrated talk given by John Trevelyan, Secretary of the British Board of Film Censors on what the Board cuts and why. This is at the Royal Festival Hall, Monday Sept. 16th.

Another all-night International Underground programme begins at midnight at the National Film Theatre, Friday 6th, and other films the club is showing this month include "Man Is Not a Bird", "Switchboard Operator", "An Evening with Borowczyk", "Portrait of Jason", and a special all-night show at the NFT: "All-Night American Vision" on Friday 27th.

Anyone with a taste for experiment, keen to keep up with what's new and see again classics and near classics of the screen, should seek out the programmes of the Arts Laboratory, top of Drury Lane. Shows commence usually at 8.30 p.m. Late shows at midnight.

On August 31st the original version of Andy Warhol's "Chelsea Girls" was shown and is being repeated on September 4, 5, 6 and 7. This performance begins at 7 p.m.

Of particular interest are the prize-winning films from Knokke Le Zoute on Friday 20th and Sat. 21st. These include Mike Snow's Grand Prix winner "Wavelength" — he will introduce the programme and show two of his other films — Jud Yalkut's "Self Obliteration" and Robert Nelson's "The Grateful Dead".

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